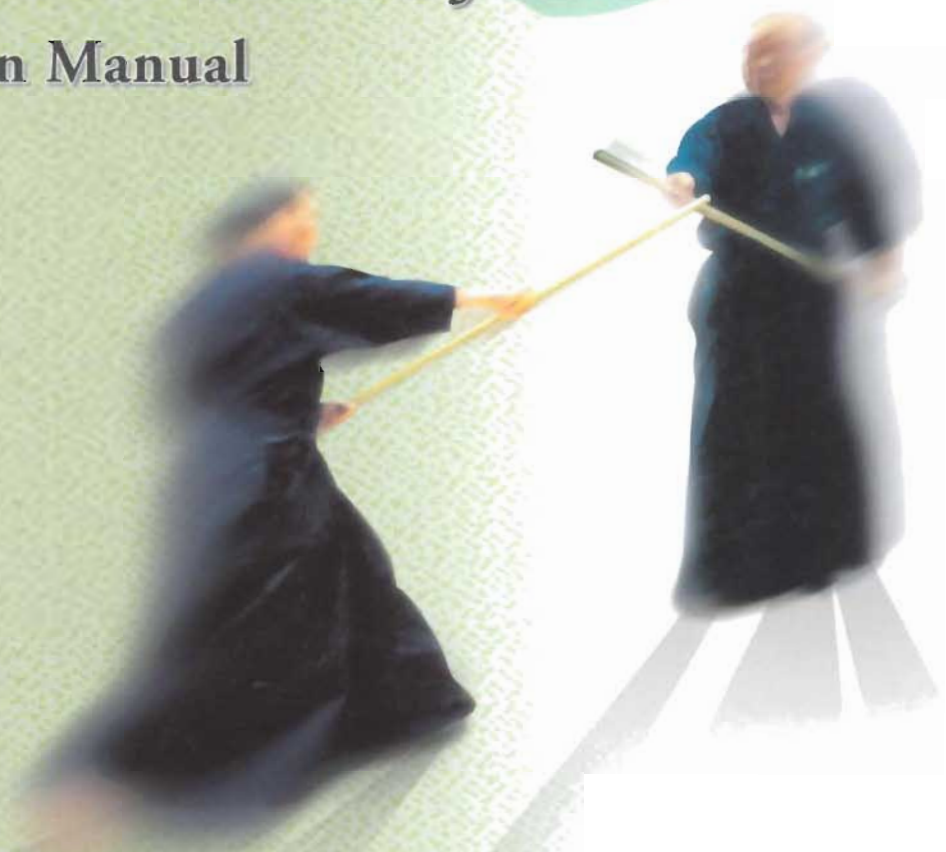
JoDo

Zen Nippon Kendo Renmei JODO

English Version Manual



All Japan Kendo Federation

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Preface for Revision of All Japan Kendo Federation's Jodo

All Japan Kendo Federation's Jodo was established in 1968 and it had contributed to diffusion and development of Jodo for 35 years. Except for minor changes in 1977 and 1987, it was as what the manual had been pubshed first. As a result, often occurred some differences both in instructions among experts and in judgements in the gradings and matches mainly on the issues explicitly explained in the Manual.

That was why Jodo Committee carried out review work of the manual as stated below for two years, and in 2001 completed the revision without changing the basic portion of the manual.

We hope this revised manual will help promote proper instructions, fair grading, and smooth operation of matches in AJKF Jodo, and as well contribute much to decent development and disciplines of Jodo.

Salient points in the review are as follows:

1. To achieve a consensus among the members of Jodo Committee so that no difference occurs in instructions among instructors.
2. To set the standards of basic movements and to adjust and consolidate the wording.
3. To verbalize the portion which was not expressed in words so that it is fully understood.
4. To verbalize Tandoku Dosa of Kihon which was not expressed in words although it was executed conventionally.
5. To add both points to keep in mind and footwork illustrations for better understanding.
6. To pay considerable attention to keeping harmony with Nippon Kendo Kta, and so forth.

April 1, 2003

Yoshimitsu Takeyasu

President

The following members of the Jodo Committee for years of 2001 and 2002 worked for the Japanese third version 2003 of this manual:

Katsuyuki Kato Tsunemori Kaminoda Shigenori Namitome

Riichiro Handa Kenji Matsui Shoichiro Yano

Shigehiro Matsumura

AJKF Jodo Founded 1968 First Revision (part) 1977 Second Revision (part) 1987

Third Revision 2003

1. Characteristics of Jodo

1-1. Jodo is a Japanese martial art, which employs a weapon referred to as a Jo.

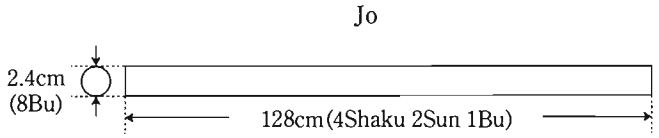
The specifications of Jo are as follows:

Length: 128cm

Diameter: 2.4cm

Material: Red/White Oak

Shape: Rounded as shown below



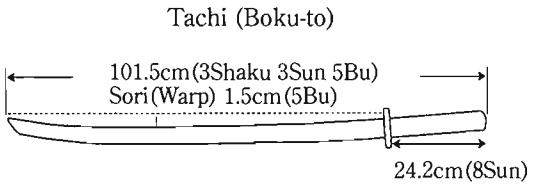
The specifications of Tachi (wooden sword) are as follows:

Total Length: 101.5cm

Length of hilt: 24.2 cm

Material: White Oak

Shape: Refer to the below



1-2. The Spirit of Jodo

The main purpose or aim of Jodo lies in defeating the opponent without attacking. Its spirit is not to injure the opponent, but to utilize the techniques thereby demonstrating the true versatility of the weapon. The meaning of this spirit lies outside the normal understanding of the image of combat.

1-3. Learning Jodo and its effects

Learning and studying Jodo is in effect training your mind and body. What one learns is not only dexterity of movement, but also development of the spirit.

The benefits derived from training are obvious, but the main ones thought to be of the greatest value are:

(1) Develop Courtesy, Truthfulness, Sincerity and Patience.
(2) Through regular practice, the body becomes stronger and more active.
(3) Through practicing the techniques, posture becomes improved.
(4) You gain confidence and have a better sense of judgment in everyday life.
(5) Overall, you will have better relationships with others.

2. Reiho - How to perform the Bow

2-1. Zarei - Sitting Bow

This sitting bow is customary in the Dojo and at formal events such as demonstrations.

Uchidachi (sword side) and Shidachi (Jo side) sit in the Seiza (kneeling) position facing each other. Uchi places the Tsuba (sword guard) of the Bokken (wooden sword) in line with the right knee with the edge facing the body. Shi places the centre of the Jo at their right side in line with the centre of their body and about 10cm from the side of the leg.

Both sides should sit upright and be attentive.

Both sides should then place their left hand followed by the right in front of their knees forming a triangle shape, incline their bodies forward until the elbows touch the floor and make a respectful bow to each other. Return to the original posture by reversing the procedure.

As for how to sit down and rise, after stepping half back the left foot, bend the left knee, then sit down. Rise by stepping half forward the right foot.

2-2. Ritsurei - Standing Bow

This bow is made before and after a demonstration, when both take a right posture, with Uchi holding Tachi in the left hand of Sageto (explained later), and Shi holding the Jo by RitsuJo or Sage Jo style. Starting from the natural standing position, bend your upper body (from the hips) forward about 15 degrees. Your eyes should look at your partner and not at the floor. Return to the upright position.

3. Posture of Jodo

3-1. Ritsu Jo

With a natural standing posture, or Shizentai, stand the Jo to your right side, gripping the centre lightly. Your right wrist should be touching your body. Place the end of the Jo about 5cm away from the little toe of the right foot where it would form the corner of a right angle with the big toe.

3-2. Sage Jo

After standing in the Shizentai with holding the centre of the Jo in your right hand, on the command of Sage Jo, lower the front tip down to point at the floor ensuring the other end makes contact with the back of the right shoulder. Press the right thumb to the side of the body. On the command of Naore, return to the Ritsu Jo posture.

4. How to hold the Jo
(The basics of making postures with the Jo)

Ippon-me	Tsune no Kamae - normal starting position
Nihon-me	Honte no Kamae - forward right/left hand position
Sanbon-me	Gyakute no Kamae - reverse right/left hand position
Yonhon-me	Hikiotoshi no Kamae - striking or sweeping down position

4-1. Tsune no Kamae

Standing in the Shizentai, hold the centre of the Jo at the right side of the body. The forward tip of the Jo is at the level of your navel with your feet apart by one step.

4-2. Honte no Kamae

4-2-1. Migi Honte no Kamae

From the Tsune no Kamae, bring your right hand and foot forward, and take hold of the end of the Jo with your left hand. Bring your right hand down to a quarter of the length of the Jo and ensure the tip of the Jo is at your (or the opponents) eye level. Adopt the Migi YaYa Hanmi no Kamae (where the body is facing the left side diagonal).

YaYa Hanmi means halfway side-on posture. This means that your body should be turned 45 degrees, including your hips and your shoulders. Your head remains facing forwards.

4-2-2. Hidari Honte no Kamae

From the Tsune no Kamae, bring your left foot forwards with your left hand to take hold of the centre of the Jo slightly in front of your right hand. Slide your right hand to the end of the Jo so that the hand is slightly to the right of your centre. Bring the left hand down to a quarter of the length of the Jo and ensure the point (Josaki) is at your (or the opponents) eye level. Assume Hidari YaYa Hanmi no Kamae. In this posture the body is turned facing 45 degrees to the right.

4-3. Gyakute no Kamae

4-3-1. Migi Gyakute no Kamae

From Tsune no Kamae, take hold of the front end of the Jo with your left hand in a reverse grip. Move your right foot forward and bring the rear end of the Jo over your right shoulder to your front. Then slide the right hand down to one quarter of the length of the Jo and ensure the tip of the Jo is at your eye level. Turn the body into the left facing YaYa Hanmi.

On the command Motoe, change the right hand grip to Honte and return to the original position of Tsune no Kamae by bringing the left foot up to the right and the right hand to the middle of the Jo.

4-3-2. Hidari Gyakute no Kamae

Take the Migi Gyakute no Kamae posture and draw back your left hand to hold the Jo at its full length. Move your left foot forward and bring the Jo over your left shoulder to the front. As you do so, slide the left hand down to one quarter of the Jo's length ensuring the front tip is kept level with your eyes. Turn the body into the right facing YaYa Hanmi.

On the command Motoe change the grip of your left hand and take Hidari Honte no Kamae. Pull the right hand back as you slide the Jo to its full length and as you bring your right foot up in line with your left, slide the right hand to the centre of the Jo and assume the Tsune no Kamae.

4-4. Hikiotoshi no Kamae

4-4-1. Migi Hikiotoshi no Kamae

From Tsune no Kamae, move the left foot forward. At the same time grip the tip of the Jo with your left hand, fingers pointing downwards with the back of your hand facing to the right. Then raise and bring the left hand close to the left breast making contact with the base of your thumb and the fingers pointing upwards.

Turn the body completely (90 degrees) into Ma Hanmi so that it is side on to the front. Hold the middle area of the Jo in your right hand with a forward grip (i. e. palm facing outwards) and the right arm naturally straightened.

On the command Motoe, change your right hand grip to the reverse position and release your left hand. Bring your right foot up to your left and assume the Tsune no Kamae.

4-4-2. Hidari Hikiotoshi no Kamae

From Migi Honte no Kamae, release your left thumb, hold the Jo in your left palm and pull it to the rear with the left hand and then push it down with the right hand and turn your body so that it is completely side-on to the front (Ma Hanmi). Change the grip of the right hand so the fingers point upwards and press the base of the right thumb against your right chest. Keep looking to the front.

On the command Motoe, change the grip of your left hand to a reverse one, let go with your right hand and bring the left foot up in line with the right. The Jo has now finished at the left side of the body in Tsune no Kamae. After taking Hidari Honte no Kamae, pull the Jo back through your right hand and return to the original position of Tsune no Kamae.

5. How to assume Kamae with Tachi

In Jodo, the word Tachi refers to the Bokuto or wooden sword. This being the case, the Bokuto is considered to be the same as a real sword or Shinken. Thus the attitude in Jodo should be to treat the Bokuto as if it were a real sword.

5-1. Sageto Shisei (lowered sword position)

Hold the sword in the left hand with the edge facing up, gripping close to the guard (Tsuba). The hand should be held naturally at the side of the body without the thumb on the Tsuba.

5-2. Keito Shisei (sword carrying position)

Place your left thumb on the guard and grip the sword with all four fingers lightly and close to the Tsuba. Lightly bend the left elbow to bring the hand up to rest lightly on the left hip. The end of the hilt (Tsuka Gashira) should be at the centre line of the body with sword inclined to the rear about 45 degrees.

5-3. Taito Shisei (sword in belt position)

- When making from Keito Shisei:

Push the Tachi slightly forwards and grip the sword with the right hand with the right thumb on the Tsuba. Push the sword further towards the right diagonal with the right hand and bring the left hand close to the end of the sword (the Kensaki or Kissaki). Make an opening in the Obi (belt) with the left hand and insert the sword. Place the left thumb on the Tsuba and ensure the Tsuka Gashira lies above the centerline of the body. The horizontal centerline of the body is just below the navel.

- When making from Tokikata no Kamae (off guard position) Shisei:

Release the left hand from the Tsuka and bring it to the Obi near the stomach. With the right hand, reverse the sword so that the edge is up and the Kensaki is brought to the left hand. Make an opening in

the Obi with the left hand and insert the sword. Place the left thumb on the Tsuba and ensure the Tsuka Gashira lies above the centerline of the body.

5-4. Posture with Tachi

5-4-1. Chudan no Kamae

From a natural standing position where the feet are about shoulder width apart, move the right foot straight forward and place it where the heel is in line with the toes of the left foot. Hold the sword with your left fist about 10cm away from your navel. The base of the left thumb is at the level of your navel.

The end or tip of the sword must form a line to point at the opponent's eyes when standing at the one-step cutting distance. The sword should be held at an angle of approximately 45 degrees so that the tip is at throat height.

5-4-2. Morote Hidari Jodan no Kamae

Starting from the Chudan no Kamae, move your left foot forward and hold the sword above your head at an angle of about 45 degrees. Place your left hand about 10cm away from your forehead. The tip of the sword should be positioned slightly off the centre line of your body to the right.

5-4-3. Morote Migi Jodan no Kamae

From the Chudan no Kamae move the sword up to above the head keeping the hands on the centre line of your body. Your left hand is about 10cm away from your forehead.

The Tachi should be held at an angle of about 45 degrees to the floor.

5-4-4. Gedan no Kamae

From the Chudan no Kamae, lower the point of the sword down in a straight line until it is about 3-6cm below a horizontal line with the knees of the opponent.

5-4-5. Hasso no Kamae

From Chudan no Kamae, place the left foot forward and at the same time shoulder the sword to the right side of the body. The cutting edge of the sword should be facing towards the opponent and your right wrist should be in front of your right shoulder. One should have a feeling of commencing Hidari Jodan no Kamae then bringing the sword into Hasso no Kamae. When in Kamae, the Tsuba should be at the same height as the mouth and approximately one fist-width to the side of it. The left hand should be

inclined towards the centre of the body with the sword approximately 45 degrees to the vertical axis. The rear right foot should be very slightly turned to the outside. The heel should be raised slightly off the floor.

5-4-6. Waki Gamae

From the Chudan no Kamae position, step backwards with your right foot, while moving the sword over in a large arc to your lower right side and assume the Hidari Hanmi posture. The point of your sword should be aimed towards the rear with the blade angled at about 45 degrees downwards. The tip of the sword is slightly lower than found in the Gedan posture and it is important that the sword is not visible from the front view. The left fist should be placed one fist away below the right side of navel without bending of the wrist. The rear right foot should be very slightly turned to the outside with the heel not quite touching the floor.

5-5. Kamae no Tokikata (Off Guard or Disengagement of Kamae)

Lower the tip of the sword the same as in Gedan no Kamae. As the point is lowered, rotate it clockwise 45 degrees and bring it down in a straight line along the left side of your opponent. The sword point should finish just below the knee height.

When taking off guard, the sword should not be rotated within the grip but instead the wrists should naturally turn with grasping the hilt. The right foot (or occasionally the left foot) should not be exactly level with the other foot, but slightly in front.

6. Shi-Uchi Kotai (Exchanging weapons)

In this manual, "Shi" (from "Shijo") refers to the person using the Jo; "Uchi" (from "Uchidachi") refers to the person using the Tachi.

With Shi in Tsune no Kamae and Uchi in Sageto Shisei, approach one another along the original centre line.

Shi: Offer the Jo forwards with the Jo held vertically

Uchi: Grip the sword with the right hand below the left as you change hands and hold the Tachi in front with the blade edge towards you.

Each person will, at the same time, take each other's respective weapons gripping above their opponent's grip. With the roles now exchanged Shi and Uchi must resume the Tsune no Kamae and Sageto Shisei.

Uchi: Take half a step to the left, lower the sword while rotating it so the edge faces upwards and assume Sageto Shisei.

Shi: Take hold of the Jo with the right hand gripping below the left and release the left hand. Take half a step to the left and lower the Jo to assume Tsune no Kamae.

7. Kihon (Basics)

Kihon, or basics, is principles in exercising the Jo. It should not be thought that the Kata or forms are a grouping of basic techniques. Therefore, in the basics training, it is important to practice so that the forms or Kata could be performed naturally and correctly. Although the practice or demonstration is made customarily in groups and in sequence, it is important to take care of each technique with paying attention to both correct posture and striking or thrusting.

During solo practice (Tandoku Dosa) it is especially important to practice so that you establish mind/breath/body harmony with the Jo and incorporate the body movement into one coherent entity with the correct techniques, which results in becoming a natural action for the body.

Number	Name	Meaning
Ippon me	Honte Uchi (migi/hidari)	Forward Hand Strike
Nihon me	Gyakute Uchi (migi/hidari)	Reverse Hand Strike
Sanbon me	Hikiotoshi Uchi (migi/hidari)	Sliding Knock Down
Yonhon me	Kaeshi Zuki (migi/hidari)	Thrust to Solar Plexus
Gohon me	Gyakute Tsuki	Overhead Thrust Solar Plexus
Roppon me	Maki Otoshi	Sweeping Down
Nanahon me	Kuri Tsuke	Pinning & Trapping
Happon me	Kuri Hanashi	Throwing Away
Kyuhon me	Tai Atari	Body Check
Juppon me	Tsuki Hazushi Uchi	Thrust Block & Strike
Ju ippon me	Dou Barai Uchi	Block to side of Body & Strike
Ju nihon me	Tai Hazushi Uchi (left/right)	Retreat & Strike Forwards

Through performing these techniques, practitioners will be able to achieve:

(1) Correct posture and dignity.

(2) Begin to understand rhythm and RIGO (meeting and separating); understanding of MAAI (distance) and adding reliability to strikes and thrusts

(3) Movements become quicker, sharper and more precise.

(4) You will understand how to focus attacks and learn to attack more purposefully.

(5) You will begin to see things more clearly and with a better spirit.

There are two kinds of basic exercises. One person (Tandoku Dosa) and paired (Sotai Dosa). In this text, both types will be explained separately. The Kiai sound or shout emitted when these techniques are performed, should be "EE-YE-EE" for the strike or Uchikomi and a prolonged "HO-O" for the thrust or Tsuki. These sounds should emanate from the lower abdomen and be made when the Jo technique is applied. The Kiai for the Uchidachi is also the same.

7-1. Tandoku Dosa Techniques (Individual Practice)

The following techniques form the basic component movements, which make up the Kata. Students should practice these techniques thoroughly in order to have a correct basis in preparation for practicing the Kata.

Before commencement of these exercises, students should perform the customary standing bow on the command Sougo no Rei.

7-1-1. Honte Uchi

(Commands - Sogo ni Rei, Honte ni Kamae, Honte Uchi Yoi, Hajime, Yame, Motoe, Maware Migi)

On the command of Honte ni Kamae, move the right foot forwards from Tsune no Kamae and extend the right hand at the same time. When extended, grip the lower end with the left hand. Adjust the right hand so that it comes down to about one quarter of the length. Ensure the point is level with the height of your eyes and in your centerline.

The upper body should be in YaYa Hanmi facing to the left diagonal. On the next command, Honte Uchi Yoi (ready), release the left thumb and pull the Jo back its full length with the left hand keeping the right hand in the same position and the thumbs in opposite directions. On the order Hajime (begin), bring the Jo up over your left shoulder and maintaining the same angle as the Yoi (ready) Kamae, make a forward strike as the left foot moves forward with the Jo finishing at your eye height.

Your upper body should be in the right-diagonal facing Hanmi. The next strike follows the same sequence of moves, but from the other side of your body. Repeat alternating right and left until Yame. Upon the call of Yame, stop the technique. On the command Motoe, return to the Tsune no Kamae. If you are in left YaYa Hanmi, slide the right hand halfway up the Jo, let go with the left hand as you bring your left foot up to the right. If you are in right YaYa Hanmi, pull the Jo back its full length through the left hand and move the right hand up to the middle. As you bring the right foot up to the left foot, return

the left hand to the left side. On the command Maware Migi (right about face), drop the Jo to a vertical position with the end touching the back of your right arm just below the shoulder. Move the right foot back, then pivot around 180 degrees to the right and bring the right foot back in line again with the left and the Jo up into Tsune no Kamae.

When stepping, ensure that you always move the rear foot slightly forwards together with the front foot movement. At the end of the technique be especially vigilant to the position and angle of the rear foot. Execute each technique correctly and completely before proceeding to the next and taking special care to complete the Yoi position before striking.

7-1-2. Gyakute Uchi

(Commands - Gyakute ni Kamae, Gyakute Uchi Yoi, Hajime, Yame, Motoe, Maware Migi)

On the first command, make Gyakute no Kamae by moving the left hand to the front end of the Jo in a reverse grip. Then bring the Jo over your right shoulder in a large circular arc to finish at your eye height as the right foot goes forward and slide the right hand down to hold the Jo one quarter of its length. The upper body should be in the left YaYa Hanmi posture. With the next command of Gyakute Uchi Yoi, pull the Jo back its length with the left hand keeping the right hand at the same level. Do not change the grip of your hands.

With the announcement of Hajime, move forward on your left foot and make the same angled strike as Honte Uchi. Make sure your body is in YaYa Hanmi each time you strike. Move forwards in a straight line executing the strikes alternately until Yame. On this command, change whichever hand is forwards to the forward grip. On the command Motoe, resume the Tsune no Kamae in the same way as Honte Uchi ends. Follow the same sequence of moves as Honte Uchi until facing the other direction.

7-1-3. Hiki Otoshi Uchi

(Commands - Hiki Otoshi ni Kamae, Hiki Otoshi Uchi Hajime, Yame, Motoe, Maware Migi)

On the command of Hiki Otoshi ni Kamae, step forward with the left foot taking hold of the end of the Jo between the thumb and forefinger of the left hand and place this in front of your heart with the fingers closed and pointing upwards. Turn the body into the Ma Hanmi (completely sideways on) posture. Keep the forward foot to the front and do not allow the rear foot to be more than 90 degrees. Change the grip of the right hand so that it forms a forward one. With the announcement of Hiki Otoshi Uchi Hajime, bring the Jo up and over your shoulder to make the forward strike as you step to the front with the right

foot. Ensure the point of the Jo finishes at the same level as your eyes. You should now be in the Migi Honte no Kamae posture. To make the Kamae for the next strike, release the left thumb then pull the Jo back with the left hand and push it down with the right as you turn into Ma Hanmi. Change the grip of the right hand so the palm is facing outwards and is gripped between the thumb and forefinger.

Repeat the exercise alternately until the command of Yame. On the command of Motoe, resume the Tsune no Kamae as previously described. Then follow the same sequence until facing the other direction.

It is important to make the correct body postures of YaYa Hanmi and Ma Hanmi when performing this move.

7-1-4. Kaeshi Zuki

(Commands - Honte ni Kamae, Kaeshi Zuki Yoi, Hajime, Yame, Motoe, Maware Migi)

On the command of Honte ni Kamae, make Honte no Kamae from the Tsune no Kamae. On the command Kaeshi Zuki Yoi, change the grip of the left hand by releasing the thumb. Lift the right hand up along the Jo using the palm of the left hand as a pivot for the Jo. Bring it down past the right side of the body whilst changing to a forward grip with the right hand before it finishes at the rear. Twist your hips clockwise together with your feet and keep the knees bent. The centre of the Jo should align with the middle of your body. Keep the left hand in a position that does not rise above the height of your own solar plexus. On the command Hajime, step forwards with the left foot, and execute a thrust to the solar plexus sliding the Jo through the left hand.

Repeat the same moves from above when making the thrust from the left side of your body. Repeat the exercise alternately until Yame, at which point raise the point of the Jo up to your eye height. On the command Motoe, return to the Tsune no Kamae, by whichever method as described in Honte Uchi. On the command Maware Migi, turn round to face the opposite direction.

7-1-5. Gyakute Zuki

(Commands - Honte ni Kamae, Gyakute Tsuki Yoi, Hajime, Yame, Motoe, Maware Migi)

By the Command of Honte ni Kamae, from Tsune no Kamae, assume Migi Honte no Kamae. On the command Gyakute Zuki Yoi, raise the Jo above the head by sliding the right hand up and to your rear and bring the left hand up level with the shoulder. Twist both your hips and feet clockwise into a right-facing Ma Hanmi posture. The Jo should be directly on the centerline above your head with your arms

outstretched. Grip both ends firmly. On the command Hajime, step forward with the left foot and execute a downward thrust to the height of your own solar plexus. Keep both arms extended, but not locked. Maintain a firm grip with both hands closed and with the upper body in a right-facing YaYa Hanmi posture. Next, pull the Jo back its full length with the right hand and turn the upper body into Ma Hanmi. Step forwards with the right foot and execute Honte Uchi. The point of the Jo should finish at your eye height. Repeat continuously until Yame. On the command Motoe, return to the Tsune no Kamae in the same manner as described before. Turn to face the opposite direction ready to begin the next technique.

7-1-6. Maki Otoshi

(Commands - Honte ni Kamae, Maki Otoshi Yoi, Hajime, Yame, Motoe, Maware Migi)

From Tsune no Kamae, assume Migi Honte ni Kamae on the command of Honte ni Kamae. On the command Maki Otoshi Yoi, raise the Jo up to an angle of 45 degrees pointing to your right front. Ensure the left hand is the same height as the left shoulder, with the left elbow close to the body. The right hand should be at the level of your left eye. On the command Hajime, bring the hands down in a half circle movement and when the point of the Jo is back on your centerline, raise it straight up to the level of your eyes as you step forwards on the right foot. It is important that both hands move at the same time when making this action. From the Honte no Kamae begin the second technique by assuming the Kamae again and repeating the movement. Repeat continuously until the command of Yame. The Kiai for this movement is the same for striking. On the command Motoe, return to the Tsune no Kamae in the same manner as previously described. Turn to the right to face the opposite direction in readiness to begin the next technique.

7-1-7. Kuri Tsuke

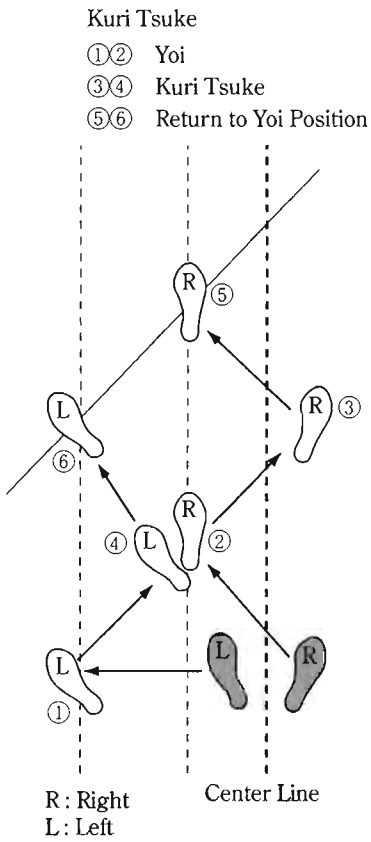
(Commands - Kuri Tsuke Yoi, Hajime, Yame, Motoe, Maware Migi)

The following three techniques all begin from the same Kamae.

On the command Kuri Tsuke Yoi, assume the Kamae from the Tsune no Kamae. To do this, bring the front end of the Jo across your body into your left hand (with the back of the hand facing forwards) as you move the left foot one pace to the left. Step directly forwards with the right foot, raise the Jo above your head at an angle where it is pointing 45 degrees to your right. Move the right hand closer to the left so that both hands are holding the Jo about one third of its length. Make sure the Jo is directly above and your head is in the middle between your hands. Look straight forwards. On the command Hajime, move both feet forwards to your right diagonal (i. e. in the same direction as the Jo is pointing) and as you step bring the Jo down in a half circle movement to finish at the horizontal level still maintaining the 45

degrees angle. The left hand should finish making contact with the top part of your left leg. The right hand should finish in a position where it is rotated anti clockwise, to reflect the circular movement. Continuing with the second technique, as you raise the Jo above the head, step to your left front diagonal by moving the right foot then the left. Then execute the technique again following the same steps as mentioned before. Repeat continuously until the Yame. On this command stop and raise the Jo up into Honte no Kamae and change the right hand to a forward grip.

The footwork of this movement is now different from the previous form. Practitioners will remember that previously the footwork was moving forwards in a straight line.



On the command Motoe, return to Tsune no Kamae as previously explained. On the command Maware Migi, turn to face the opposite direction.

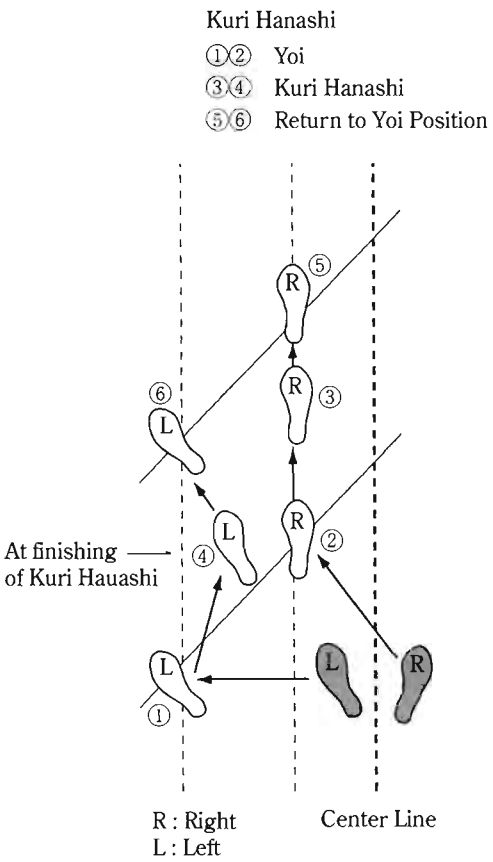
7-1-8. Kuri Hanashi

(Commands - Kuri Hanashi Yoi, Hajime, Yame, Motoe, Maware Migi)

Make the same Kamae as explained for Kuri Tsuke. On the command Hajime, rotate the Jo forwards in a circular action as if throwing a piece of cloth off the end of the Jo, and step forwards with the right foot followed by the left. When the Jo finishes, the point should be level with your eyes making Gyakute

no Kamae and with the left foot behind the right as in the normal YaYa Hanmi posture. To continue with the next technique, take the Jo above the head again whilst moving the right foot half a step forward and bring the left foot half a step out to the left. This adjustment of the feet is so that the left foot is not directly behind the right. This is more natural because of the diagonal angle of the block. Perform the technique continuously until Yame. On Yame, return the right hand to the forward grip of Honte no Kamae.

On the commands Motoe and Maware Migi, return to the Tsune no Kamae by stepping back onto the centerline and turn round to face the opposite direction.



7-1-9. Tai Atari

(Commands - Tai Atari Yoi, Hajime, Yame, Motoe, Maware Migi)

Make the same Kamae as explained for Kuri Tsuke. On the command Hajime, move the right foot a little forwards and bring the left foot up close behind, but not feet together. At the same time using the right hand as a pivot, bring the left hand down and forwards thereby creating a lifting movement with the opposite end of the Jo. The left hand should finish at the height of your solar plexus and the right hand at the height of your face. Take a large step forward with your right foot and extend the arms with the feeling of pushing away. Make this action by pushing through your hips rather than with your arms and

shoulders. Resume your Kamae again by taking a half step forwards with your right foot to the left front whilst moving the left foot slightly to the left. Raise the Jo once more above your head into the Kamae. (This should now be the original starting position). Repeat the same movements until Yame. As the Jo pushes forwards, keep its vertical angle inclined forwards. On the command Yame, return the Jo to Honte no Kamae by turning the right hand into a forward grip. On the commands Motoe and Maware Migi, return to the Tsune no Kamae and turn round to face the opposite direction. The Kiai for this technique is the same for thrusting.

7-1-10. Tsuki Hazushi Uchi

(Commands - Tsuki Hazushi Uchi Yoi, Hajime, Yame, Motoe, Maware Migi)

On the command Tsui Hazushi Uchi Yoi, assume the Kamae. To do this from Tsune no Kamae move the front end of the Jo into the left hand in the same manner as Kuritsuke. Then as you raise it directly above the head, slide the right hand to the end. Hold the Jo horizontally with the arms outstretched gripping the ends. On the command Hajime, step back with the left foot and slide the right hand up the Jo two thirds as you bring it to your centerline by turning your body into a left-facing Ma Hanmi. Incline your body slightly forwards. Look straight ahead. Release the left hand as you straighten up and turn to face the front square on. At the same time, take the Jo back and above the right shoulder with the right hand and grip the front end with the left hand.

Make a downwards diagonal strike using the Kiai for striking. Move the right foot forwards and bring the Jo up your centerline to finish at your eye level. Using Seme, move the right foot forwards again. Then bring the left foot up in line with the right as you take the Jo above your head to return to the original Kamae. Repeat the movement continuously until the Yame. On the command Yame, finish in the Honte no Kamae. On the commands Motoe and Maware Migi, return to the Tsune no Kamae and turn round to face the opposite direction.

7-1-11. Dobarai Uchi

(Commands - Honte ni Kamae, Dobarai Uchi Hajime, Yame, Motoe)

Assume the Honte ni Kamae. On the command Hajime, release the left thumb, slide the right hand back and up in a circular movement as you step back with your right foot. The angle that the Jo moves should be a diagonal one. At the same time, slide the left hand up two thirds. With the body turned into the Ma Hanmi, hold the Jo with both arms outstretched and hands shoulder width apart. The centerline of your body should be mid point between your hands and the Jo about 45 degrees to the floor. Next, pull the Jo up to your right rear with the right hand as you bring the left hand slightly closer to the body.

Make a downward diagonal strike to the right front at the same time turning the body back to face the front. Keep the left hand in the centre of your body. The angle of the Jo is about 45 degrees. As you move forwards on your right foot, bring the point of the Jo up your centerline to finish at your eye level. Repeat the same movement continuously until Yame. On the command Yame, finish in the Honte ni Kamae. On the commands Motoe, return to the Tsune no Kamae and turn round to face the opposite direction.

7-1-12-1. Tai Hazushi Uchi (Migi Tai Hazushi Uchi)

(Commands - Honte ni Kamae, Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe, Maware Migi)

From Tsune no Kamae make Migi Honte no Kamae. On the Yoi command, pull the Jo back through the right hand. When both arms are extended, lower the right hand to the thigh at the same time as you raise the left to the shoulder height. On the command Hajime, bring the right foot back in line with the left taking the left hand directly above the head and the right hand to the right side of your body.

Stand upright with the right arm straight and the Jo held vertically. The left arm should form a right angle directly above the head. Next, as you step back with the left leg, bring the right arm over and forwards making a strike to the front. The Jo should finish at the level of your eyes and the body should be in the left-facing YaYa Hanmi position. To continue the next move, repeat the above sequence, but immediately proceed with the technique as soon as the right hand touches the right thigh. Repeat the exercise continuously until Yame. On the commands Motoe and Maware Migi, return to the Tsune no Kamae and turn to face the opposite direction.

When stepping back with the left or right feet to execute the strike, it is permissible to bring the forward foot back slightly to stop at the same time as the rear foot stops. The meaning is to create a more natural movement between Jo and body.

7-1-12-2. Hidari Tai Hazushi Uchi

(Commands - Hidari Honte ni Kamae, Hidari Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe)

From the Tsune no Kamae, make Hidari Honte ni Kamae. On the command Hidari Honte Uchi Yoi, pull the Jo back through the left hand. When both arms are extended, lower the left hand to the left thigh as you raise the right hand to the height of the shoulder. On the command Hajime, bring the left foot back in line with the right and move the right hand directly above the head forming a right angle. The Jo should be held vertically at the left side with the left arm naturally straightened. Next, step back with the right foot, and bring the left hand over and forwards to make a strike to the front. The Jo should finish at the height of the eyes and the body in the right-facing YaYa Hanmi posture. To continue the next move, repeat the above sequence, but immediately proceed with the technique as soon as the left hand touches

the left thigh. Repeat the exercise continuously until Yame. On the commands Motoe and Maware Migi, return to Tsune no Kamae and turn to face the opposite direction.

Perform the ending Sogo no Rei to finish the exercise.

This is the end of the Tandoku Dosa section.

7-2. Sotai Dosa (Paired Basic Techniques)

At the commencement of the series, perform the customary standing bow. Uchi will stand holding the sword at arms length by their left side, thumb off the Tsuba. Shi will lower the point of the Jo so that it stands vertical behind their right arm touching the back of the right shoulder. After the bow, Shi must return the Jo to Tsune no Kamae and Uchi will take Keito Shisei.

7-2-1. Honte Uchi

(Commands - Sougo ni Rei, Honte ni Kamae, Honte Uchi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: Honte Uchi is a technique to attack the opponent by striking the head from both left and right sides alternately. When you practice you should aim to perform the strikes in a continuous manner, but making each technique one in itself.

Uchi: Take the Chudan no Kamae at the same time as the Jo assumes their Kamae.
When making the Awase (meeting together) ensure you have the correct attitude of being alert even though it is a practice exercise. Both weapons should overlap point to point by about 10cm.

Disengage the meeting Kamae (Awase) by first lowering the sword and at the very last moment to avoid the strike, take one-step back leading with the left foot.

Shi: After taking Migi Honte no Kamae, (ensuring the same alert attitude), on the command Honte Uchi Yoi, release your left thumb and draw the Jo backward. Hold the Jo with both arms stretched apart (thumbs should be facing in opposite directions) and keep your right hand slightly lower than the level of your right shoulder. On the command Hajime, while stepping forward on your left foot, bring your left hand from the rear in a circular overhead motion and make a strike to Uchi' s head with Kiai. The point

of the Jo should finish at the eye level between the eyes.

Uchi: As Shi approaches to strike, shuffle one step back only enough to clear the space for the Jo to complete its attack to where you were. After the strike, adjust the distance by moving back keeping the right foot forwards, enough so that both weapons cross again point to point by 10cm. Then disengage the Chudan no Kamae by moving the sword into the Tokikata no Kamae and wait for the next attack.

Shi: To execute the next technique, release the right thumb and pull the Jo back with both arms stretched apart. The left hand should be below the height of your left shoulder. While stepping forward with your right foot, bring the right hand and the Jo from the rear in a circular diagonal overhead motion and make a strike to Uchi's head finishing at eye level.

Uchi: Again, as before, step back avoiding the strike and keep your right foot forward.

Repeat the exercise consecutively as many times as specified or required.

To finish or when the Yame command is given, both sides must assume their respective starting Kamaes at the Awase position.

On the command Yame, Shi must show Zanshin (awareness).

Next the command for Motoe is given so that both sides resume their start positions i. e. Tsune no Kamae for the Jo and Disengagement of the Kamae for the sword.

On the command Ichi Kotai, both sides take half a step to their respective left and then exchange sides to repeat the next exercise. This procedure is the same for all the Sotai Dosa techniques.

Space allowing, Shi does not need to lower the point of the Jo to the floor when turning around to face Uchi. Instead, turn naturally clockwise holding the Jo in the Tsune no Kamae.

7-2-2. Gyakute Uchi

(Commands - Gyakute ni Kamae, Gyakute Uchi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: Like Honte Uchi, this technique allows striking the opponent from both sides alternately. There

are two kinds of Gyakute Uchi: Migi Gyakute and Hidari Gyakute.

Uchi: Assume the Chudan no Kamae.

Shi: Take the Gyakute no Kamae at the same time in response to Uchi by stretching the left hand forwards to the front end of the Jo and grip it in a reverse hand position. Next, bring the right arm over and slide the right hand down so that you are holding about one quarter the length of the weapon. At the same time step forward on the right foot. The forward point of the Jo is aimed at the middle point between Uchi's eyes.

When taking the Awase posture from above, it is important that the Jo and the Tachi first meet at about the eye height and then drop to the throat height. This is the same for all techniques or Kata. From the point of meeting to the completion of Awase, the weapons must not overlap more than 10cm.

Uchi: As the Shi makes the strike, take your right foot back and receive the Jo in front of the body with the blade edge of the sword keeping a slightly forward position with the sword similar to the receiving role in Kendo when doing Kirikaeshi. Maintain a firm grip. The body should be turned into YaYa Hanmi to receive the strike.

Shi: Pull the Jo through the right hand (ensuring not to raise its height) and move forward on your left foot bringing the Jo over your left shoulder to aim a strike at Uchi's head with Kiai which will be blocked. After the strike pull the right hand back without changing your grip, but keeping your arms outstretched, move your right foot forward bringing the Jo over the right shoulder again and make another strike, this time to Uchi's left side.

Uchi: Step back with the left foot and execute a block on the left hand side.

Repeat the exercise continuously or as many times as space allows. When finished both sides come together in the Awase. Shi changes to the Honte grip and both sides disengage to their respective Tokikata no Kamae and Tsune no Kamae. Each take half a step to their left cross over and turn to face each other to resume the next exercise.

7-2-3. Hiki Otoshi Uchi

(Commands - Hikiotoshi ni Kamae, Hiki Otoshi Uchi Hajime, Yame, Motoe, Ichi Kotai)

Purpose: This technique is used for striking down the opponent's sword when held in the Chudan no Kamae and for afterwards trying to thrust the face of Uchi, from both left and right sides respectively. The two kinds of techniques are Migi Hiki Otoshi Uchi and Hidari Hiki Otoshi Uchi.

Uchi: Assume the Chudan no Kamae (from disengagement of the Kamae).

Shi: Assume the Migi (right facing Ma Hanmi) Hiki Otoshi no Kamae ensuring the space between each other is neither too far nor too close. On the command Hajime, raise the Jo in a large circular motion and bring it over and forwards to make contact with the Monouchi part of the sword and continue the strike forwards and down to Uchi's right rear diagonal with Kiai. The effect is to slide and push against the sword as the Jo gathers momentum. Be careful not to incline your upper body forwards too much.

Uchi: As Shi strikes the sword, move back with the right foot followed by the left absorbing the impact with your whole body, but maintaining posture and Zanshin. This movement is not to be overemphasized. It should simply be a natural backward step and the sword should be pointing 45 degrees down and to the rear.

Shi: Bring the point of the Jo up to attack Uchi's face as you step forwards with the right foot and show Zanshin. Release the left thumb, pull with the left hand and push with the right hand to bring the Jo back into Hidari Hikiotoshi Kamae while changing your body to the left Ma Hanmi (completely side on). The position of the fingers is that they are pointing upwards with the leading hand and that hand in front of the breast. The right hand grips the Jo the same as in Honte no Kamae.

Uchi: After the Jo has made their Kamae bring the sword up over your head as the left foot moves back behind the right and cut into the Chudan no Kamae again with Kiai.
Take care to maintain the same distance as before (i. e. do not close the distance).

Shi: As Uchi makes Chudan no Kamae, bring the Jo up over your left shoulder and strike the sword down to their left diagonal rear with Kiai and move forwards on the left foot. As they step back, bring the point of the Jo up to their eyes holding Zanshin.

Uchi: After the Jo has made the Hiki Otoshi Kamae again bring the sword up over your head as the left foot moves back followed by the right and cut into the Chudan no Kamae again with Kiai. Take care to maintain the same distance as before.

Shi: As Uchi makes Chudan no Kamae, bring the Jo up over the right shoulder and strike the sword down to their right diagonal rear with Kiai and step forwards with the right foot. As they step back, bring the point of the Jo up to their eyes holding Zanshin.

Repeat as many times as required or as space allows.

When Yame is called, Uchi comes back into the Chudan no Kamae (Awase). On the commands Motoe and Ichi Kotai finish in the same manner prescribed before.

7-2-4. Kaeshi Zuki

(Commands - Honte ni Kamae, Kaeshi Zuki Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: A technique used to thrust the Jo into the opponent's solar plexus by twisting the hips right and left and utilizing both sides of the body and both ends of the Jo.

Uchi: Assume the Chudan no Kamae as Shi takes Honte no Kamae. When the command Yoi is given, step back with the right foot and take Hidari Jodan no Kamae. Ensure your body remains square on to the opponent.

Shi: From Honte no Kamae release the left thumb; slide the right hand up along the Jo and over your head, changing your right hand grip as it drops to the rear, at the same time twisting the hips so that your upper body is now in the right-facing YaYa Hanmi. Keep both arms naturally stretched and bend the knees slightly so there is a spring in your posture ensuring that the centre of the Jo is aligned with the middle of your body. Keep the left hand in a position so that the Jossaki does not rise above the height of your solar plexus. Both feet are turned 45 degrees clockwise.

Step forward with your left foot and sliding the Jo through the left hand thrust the Jo into the opponent's Suigetsu (solar plexus). Make the Kiai "HO-O" on contact with the solar plexus. Conclude the movement by bringing the point of the Jo up to the opponent's eyes and show Zanshin.

Uchi: After Shi has shown Zanshin, immediately step back with the left foot and bring the sword into the Awase by returning to Chudan no Kamae. Begin again by taking the Hidari Jodan no Kamae while stepping back on the right foot.

Shi: This time release the right thumb from the Jo, slide the left hand up and over the head as before and twist the hips so that the body is now in the left-facing YaYa Hanmi. Again, as before step forward and thrust the Jo into the solar plexus.

Repeat the exercise as many times as required or space allows.

On the command Yame, bring the Jo point up to the eyes and wait in Honte no Kamae for Uchi to make Awase. Return to Tsune no Kamae as Uchi makes Tokikata no Kamae on the command Motoe. Change sides on the command Ichi Koutai.

7-2-5. Gyakute Zuki

(Commands - Honte ni Kamae, Gyakute Zuki Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: This technique is a combination that enables an overhead downward thrust to the solar plexus followed by a Honte Uchi strike to the head. Practice the technique as one, but take care in deliberately making Gyakute Zuki Kamae and Honte no Kamae.

Uchi: Assume the Chudan no Kamae at the same time that Shi takes Honte no Kamae. On the command Yoi, wait for Shi to make the Gyakute Zuki Kamae and on Hajime step back with the right foot and assume Hidari Jodan no Kamae.

Shi: Assume Migi Honte no Kamae at the same time Uchi assumes Chudan no Kamae. On the command Yoi slide the right hand up to the end of the Jo bringing it to the rear and directly above the head while raising the left hand to your shoulder height.
Both arms should be outstretched and the body turned to the right-facing Ma Hanmi with the left hand now in the front centre line. As with Kaeshi Tsuki turn each foot 45 degrees clockwise and bend the knees slightly. With the command Hajime step forward with the left foot and thrust directly into the Uchi's solar plexus by sliding the Jo through the left hand and using the Kiai "HO-O". Ensure the arms are straight, both hands have a secure grip (not open handed) and the upper body is right-facing in the

YaYa Hanmi. Pull the Jo back to the rear with the right hand into Ma Hanmi and make the Migi Honte Uchi (in YaYa Hanmi) strike to Uchi's head as you move forward on the right foot with the Kiai "EE-EY-EE".

Wait in this Kamae for Uchi to make Awase.

Uchi: After the thrust (no contact), take a large step back with your left foot and as Shi executes Honte Uchi, meet this with your own cut from Jodan no Kamae so that Ai Uchi occurs. You should use your own Kiai at the same time as Shi. This is known as Kiri Musubi (clashing of swords).

Both sides continue in this manner for as many times as required or space allows.

On the command of Yame, stop and resume your respective starting Kamaes. Then change sides to repeat or continue the next exercise.

7-2-6. Maki Otoshi

(Commands - Honte ni Kamae, Maki Otoshi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: This technique allows the Jo to catch the sword in an upward sweeping action then sweep it away downwards and to Uchi's right rear in one continuous movement.

Uchi: On the command Honte ni Kamae, assume the Chudan no Kamae. On Yoi, move forwards and extend both arms sliding the sword upwards into contact with Shi's Jo in Maki Otoshi no Kamae. This preparation movement only occurs at the beginning of the exercise. Wait for the signal to begin.

Shi: From Migi Honte no Kamae raise your left fist to the level of your left shoulder. Do not move your feet. Your right fist is to the left front side of your forehead in line with your eyes. The angle of the Jo is approximately 45 degrees to the right diagonal. Keep the left elbow close to the body. On the command Hajime, bring the Jo down in an oval circular movement sweeping the sword back and forcing Uchi to retreat using the Kiai to strike. Slide the Jo along the full length of the sword to enable sufficient momentum. Use both left and right hands equally. Step forwards with your right foot and bring the Jo up to Uchi's face using Seme and Zanshin. Wait in this posture for Uchi to make the next attack.

Uchi: Shi attacks and sweeps the sword down to your right rear side. Step back with the right foot

absorbing the impact. Execute another cut to Shi's head with Kiai by bringing the sword up and over your head and take a smaller but measured step back with the left foot.

Shi: Again as before raise the Jo and catch the sword, but do not move the feet. Perform the Maki Otoshi movement exactly as before and continue in this way for as many times as required or until the command to stop and resume the starting position.

On the command Ichi Kotai change sides ready to begin the next technique.

After three or four attacks, Uchi will find that the distance has increased between the two and will not be able to cut to the correct target. When this happens, make an adjustment of the stepping movement. Do this by bringing the left foot back in line with the right and stepping forward with the right foot. This should rectify the increased distance so both sides can continue. Only do this when the gap widens and not for every technique executed.

7-2-7. Kuri Tsuke

(Commands - Kuri Tsuke Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: Evading an attack from the front, step to the left and block the sword at the Tsuka then bring the Jodown to pin the sword against Uchi's body.

Uchi: From disengagement of the Kamae, on the command of Kuritsuke Yoi, assume Hasso no Kamae. Your respective distance in this technique is Issoku Itto no Maai which is a one-step cutting distance. On the command of Hajime, step forward with the right foot and cut to Shi's head. Ensure the cut is delivered in one smooth motion and ensure the tip of the sword does not drop below a horizontal position behind your back (this is the same for all cutting techniques).

Shi: From Tsune no Kamae, bring the front end of the Jo across your body into your left hand (with the back of the hand facing forwards) as you move the left foot one pace to the left. Step directly forwards with the right foot so that it is at the front right diagonal to the left foot, raise the Jo above your head at an angle where it is pointing 45 degrees to your right. Catch the handle of the sword between Uchi's hands with about 10cm of the Jo protruding past the handle. Then in a circular movement whilst stepping forwards bring the sword down and pin it against Uchi's body. At this point the left hand should be placed

in the hollow of the left hip and the right hand turned over to reflect the circular movement. The feet should be in one line with Uchi's feet without losing correct Shisei (posture).

Uchi: Step back as Shi advances beginning with your right foot. When receiving this technique keep the body as upright as possible and the arms relaxed. The legs should be naturally widened, but not overly so. Likewise, they should not be too close together. Next move back on the left foot followed by the right and take Hasso no Kamae once more on the centerline ready to continue the next attack

Shi: As Uchi retreats, bring the Jo up the centerline, through Honte no Kamae by changing the right hand showing Zanshin and assume the Tsune no Kamae by bringing the left foot up to the right and pulling the Jo through the right hand to the centre. Maintain the same distance as you began. Repeat the exercise as many times as required.

On the command Yame, assume the Honte no Kamae keeping Zanshin and Seme. As Uchi steps back into Tokikata no Kamae, resume the Tsune no Kamae and wait for the command Ichi Kotai.

It is important for Uchi to relax and receive the technique rather than resist it. The purpose of this is to maintain proper posture ready for the next attack instead of being bent in a struggle for strength.

7-2-8. Kuri Hanashi

(Commands - Kuri Hanashi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: When Uchi makes an attack to your head, step to the left and bring the Jo up to catch the handle of the sword. Step forwards and throw the sword away in a circular motion.

Uchi: On the command Yoi, assume Hasso no Kamae in the same way as the previous technique and wait. On the Hajime command, step forwards on the right foot and make a cut to the centre of Shi's head.

Shi: Starting from the Tsune no Kamae, move the left foot to the left and catch the front end of the Jo with the left hand and carry out the block as explained in Kuri Tsuke. Note that the right hand must be slid back by one fist width so that the space between the hands is about the same as your shoulder-width. Next, maintaining pressure, move forwards with the right foot and making a large circular action, throw the sword away over the opponent's right shoulder with the same emphasis as in the Tandoku Dosa. When completed, the forward point of the Jo should finish at your opponent's eye level and the right

hand should come down to finish in the same position as in Gyakute no Kamae.

Uchi: As Shi begins the Kuri Hanashi technique, prepare to move to the rear. When the sword is thrown over your right shoulder, relax your arms and absorb the movement. Move your right foot back then left crossing in front of the right then step back once again with the right foot and maintain balance returning to the Hasso no Kamae. It will be necessary to turn the body to the right when absorbing Shi's movement. Do not turn your back completely to Shi.

From the Hasso no Kamae, repeat the technique as many times as required. On the command of Yame then Motoe, stop and return to disengagement of the Kamae.

Shi: After completing the Kuri Hanashi technique, maintain Zanshin. On the command Yame, change the right hand to the Honte position making Migi Honte no Kamae. On the command Motoe, return to the Tsune no Kamae by stepping to the right front diagonal and back onto the centerline.

On the Ichi Koutai command, both sides take a half step their respective left and change sides ready for the next technique.

7-2-9. Tai Atari

(Commands - Tai Atari Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: When attacked from the front step to the left and catch the Tsuka of the opponent's sword. Push the sword up above their head and then strike their body as you move forwards pushing them away.

Uchi: On the command Yoi, take a half-step forwards with the right foot and assume Chudan no Kamae then step forward with the left foot and assume Hasso no Kamae in the same way as the previous techniques and wait. On the Hajime command, step forwards on the right foot and make a cut to the centre of Shi's head.

Shi: Wait in the Tsune no Kamae. As in Kuritsuke and Kurihanashi, perform the same movement until you catch the Tsuka. Next, with the feeling of pushing up and away bring the left hand down and forwards to Uchi's solar plexus and the right hand slightly down and up to Uchi's face raising the sword

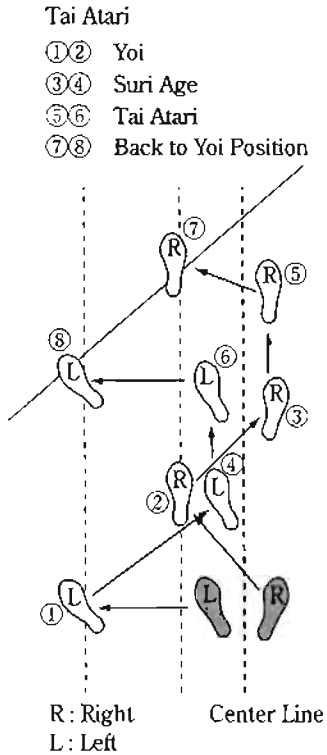
above their head. When making this move, you must step from the left to the centerline of Uchi's body by moving both feet forwards, but keeping the left foot behind the right. The left hand should be level with the solar plexus and the Jo should be vertical but tilting forwards. Without stopping or bending your arms, push Uchi away by extending your arms as your body moves forwards on the right foot. When Uchi has retreated, return to the Tsune no Kamae through Honte no Kamae keeping Zanshin and control of the centre.

When performing Tai Atari, the Kiai should be a drawn out "HO-O" emanating from the lower abdomen.

Uchi: As you receive the Tai Atari, bring the right foot back close to the left, but not in line. Both arms should be lightly extended above the head with the Kissaki pointing to the right and the Tsuka horizontal and above the head. Then take four natural steps to your rear beginning with the left foot and finishing in Hasso no Kamae. Maintain the two-step distance interval. Continue as many times as required. On the command Yame then Motoe, return to disengagement of the Kamae and wait.

When the command Ichi Koutai is given, both sides will step to their respective left a half pace then exchange sides for the next technique.

For the techniques Kuri Tsuke, Kuri Hanashi and Tai Atari there is no Awaseru (meeting in the Chudan no Kamae). Both sides should just return to their respective starting positions.



7-2-10. Tsuki Hazushi Uchi

(Commands - Tsuki Hazushi Uchi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: To forestall a forward thrust attack to your solar plexus, step back on your left foot and parry from the right side. Then lift the Jo above the right shoulder and execute a downward strike hitting the sword away whilst moving forwards attacking the opponent's face.

Shi: Before Uchi makes the Hasso no Kamae, assume Tai Hazushi Kamae. From Tsune no Kamae move the front end of the Jo into the left hand in the same manner as Kuri Tsuke. Then as you raise it directly above the head, slide the right hand to the end. Hold the Jo horizontally with the arms outstretched gripping the ends.

Uchi: From disengagement of the Kamae, assume Hasso no Kamae. Your respective distance in this technique is Issoku Itto no Maai which is a one-step cutting distance. From Hasso no Kamae with your left foot in front, on the command of Hajime move the sword diagonally forward in a circular arc movement and bring it down to finish with your hands in front of your left hip. Keep the tip slightly above horizontal and pointed at Shi. Then step forwards on your right foot making a thrust to Shi's solar plexus using the Kiai "HO-O".

Shi: Receive the thrust by drawing back the left foot and placing your body 90 degrees into Ma Hanmi. Position the left hand to the upper rear of your head and slide the right hand up to a level in line with your right shoulder. Hold the Jo at an angle of about 45 degrees and incline your upper body forwards to control the attack by maintaining the Jo on the centerline. The feeling at this point should be one of deflecting the sword without moving the Jo off the centerline. Next release the left hand as you take the Jo above your right shoulder and grip the opposite end. Make a strike to the sword (with Kiai) at a diagonal angle through the Monouchi moving it to Uchi's right rear and then step forward as you bring the point of the Jo up to their face. Next move forward with the right foot using Seme to control Uchi as they step back into engagement of the Kamae. Before Uchi takes Chudan no Kamae take Tsuki Hazushi Kamae once more.

Uchi: As the sword is hit, step back with the right foot absorbing the strike. Step back with the left foot bringing the sword into Chudan no Kamae i. e. the point of your sword aimed at Shi's solar plexus and wait for Shi to assume Tsuki Hazushi no Kamae. When Shi has assumed the Tsuki Hazushi no Kamae

make a direct thrust to the solar plexus with Kiai, extending both arms and moving the feet a little. Repeat as many times as required or until the announcement of Yame.

On the command Yame, Shi remains in Migi Honte no Kamae while Uchi retreats back into Chudan no Kamae taking the Awase position with Shi.

On the command Motoe, both sides resume their respective starting positions of Tsune no Kamae and engagement of the Kamae. On the command Ichi Koutai, exchange sides ready to begin the next technique.

7-2-11. Do Barai Uchi

(Commands - Honte ni Kamae, Do Barai Uchi Hajime, Yame, Motoe)

Purpose: To halt an attack to the right side of your torso, then to repel it with a counter attack with the Jo finishing at Uchi's face.

Uchi: From engagement of the Kamae, assume Chudan no Kamae.

Shi: At the same time, assume the Migi Honte no Kamae.

Uchi: On the command Hajime, raise the sword into a reverse Hasso Kamae (sword to the left of the head) and step forward on the right foot aiming a downward diagonal cut to the right side of Shi's abdomen (Do) with Kiai. It is important that the cutting angle of the sword is only just off vertical to cut down into the abdomen. At the end of the cut, the Kissaki should not be below horizontal.

Shi: Release the left thumb. Turn your body to the right and move your right foot to the rear. Bring the Jo around in a circular movement by sliding the right hand to the end and then bringing the left hand up to finish at about one quarter the length. It is important that at the beginning of the movement the left hand is not pulled back to pre-empt the technique. The left hand should only move from its original position at the end of the technique when it slides up the Jo. Both arms are outstretched (not locked) with the body in Ma Hanmi. The mid point between the hands should be in line with the centre line of your body. The Jo is at an angle of about 45 degrees to the floor. Look at the opponent. After blocking the sword strike, slide the left hand to the end of the Jo and raise the right hand above your right shoulder.

Next, twist your hips and make a strike with Kiai to the Monouchi of the sword at an angle of about 45 degrees. Keep the left hand at the centre line of your body and apply Tenouchi (hand grip). Finally, lift the end of the Jo up to attack Uchi's face while stepping forward on the right foot.

Uchi: Absorb the impact when the sword is hit, by making a small backward movement with the right foot. When Shi advances, retreat first with the right foot, then the left, back into the start position of Chudan no Kamae.

Repeat the exercise as many times as required until Yame. On the command stop, both sides should resume the Awase (beginning meeting point) of Chudan no Kamae and Honte no Kamae. On Motoe, they should resume disengagement of the Kamae and Tsune no Kamae and wait.

There is no Ichi Kotai command as the following technique Tai Hazushi Uchi is a stepping back technique, so both sides should stay as they are.

7-2-12-1. Tai Hazushi Uchi

(Commands - Honte ni Kamae, Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe, Ichi Kotai)

Purpose: Evade an attack to the head by stepping back and striking the opponent's sword away to their right side.

Uchi: From engagement of the Kamae, assume the Chudan no Kamae. Then meet with Shi in Awase. When Shi withdraws the Jo, step into Hasso no Kamae with the left foot forwards and wait for the command to begin.

Shi: From the Tsune no Kamae, assume Migi Honte no Kamae to meet with Uchi. Next, while maintaining Zanshin draw the Jo back through the right hand, but do not raise it. With this feeling of holding Uchi at bay, lower the right hand so that it lies flat on top of the right thigh above the knee and bring the left hand level with the left should and wait for the command to begin.

Uchi: On the command Hajime, step forward on the right foot and make a cut to Shi's head finishing at the level of the throat with Kiai.

Shi: Bring the right foot back in line with the left. Incline the body slightly to the rear as you move the left hand quickly and directly to above the head. Hold the Jo vertically at your right side with the right arm naturally stretched. Make sure the left arm does not obscure your field of vision (it should form a right angle above the head). Then, using Hiki Otoshi, slide and strike the sword to Uchi's right rear side using Kiai as you step back with the left foot into the left-facing YaYa Hanmi. Take care not to extend the hands forward onto the point of the sword. Then bring the Jo point up to Uchi's eyes and maintain Zanshin.

Uchi: Receive the Hiki Otoshi by relaxing the grip of your left hand, but keeping hold with the right. Absorb the impact strike on the sword by taking a small step back with the left and right feet, then step forwards with the left foot into Hasso no Kamae. Repeat as many times as required.

On the command Yame, Uchi will step back with the right foot into Chudan no Kamae and take the Awase position with Shi who will finish in Migi Honte no Kamae. On the command Motoe, Uchi will take a small step back into Tokikata no Kamae and Shi will assume the Tsune no Kamae.

On the command Ichi Kotai, both sides take a half-step to their left and change sides.

7-2-12-2. Hidari Tai Hazushi Uchi

(Commands - Hidari Honte ni Kamae, Hidari Tai Hazushi Uchi Yoi, Hajime, Yame, Motoe, Tachi wa Osame, Sogo ni Rei)

Purpose: Evade an attack to the head by stepping back and striking the opponent's sword away to their left side. This is the same technique as before, but done from the opposite side of the body.

Proceed with the technique as before but Shi should assume Hidari Honte no Kamae. Hidari Tai Hazushi Uchi is performed exactly the same but on the left side. For Uchi, when receiving the strike, release the left hand and shuffle back to turn into Ma Hanmi. Uchi then lowers the sword under the Jo, turning to face the front and taking a small step forwards with the left foot into Hasso no Kamae.

Repeat the exercise continuously and finish in the same manner as previously described.

On the command of Yame, Shi performs Zanshin while appointing the end of Jo to the Tachi's face with

keeping Hidari Honte ni Kamae. Uchi, on the other hand, steps back from the left foot and assumes Chudan no Kamae.

On the command of Motoe, Uchi disengages the Kamae and steps the right foot to the left, while Shi steps the left foot to the right and assumes Tsune no Kamae.

On the command of Tachi was Osame, Uchi returns the sword into Keito posture. Shi and Uchi take the posture of Sage Jo and Sage To and bows to each other on the command of Sogo ni Rei.

This is the end of the Sotai Dosa section.

This is the end of all the Basics.

8. Kata (Form Movements)

The following twelve forms are the complete series that make up the All Japan Kendo Federation Jodo Kata which are used in competition and grading. Explanations are in simplified form, to enable practitioners to understand the relevant points of importance. The names and order are as follows:

Ippon me	Tsuki Zue
Nihon me	Suigetsu
Sanbon me	Hissage
Yonhon me	Shamen
Gohon me	Sakan
Roppon me	Monomi
Nanahon me	Kasumi
Happon me	Tachi Otoshi
Kyuhon me	Rai Uchi
Juppon me	Seigan
Ju ippon me	Midare Dome
Ju nihon me	Ran Ai

Points to remember for Kata performance

Reiho (Correct manners) when starting and ending

In starting, both Shi and Uchi stand on the Kaishi-sen (start line) with both feet together, and Uchi carries the Tachi with the left hand in the Sage-To style while Shi holds Jo in the Sage-Jo style. Then, both bow to each other in the Ritsu-Rei style.

In ending, both return to the start line, and Uchi takes Keito with the feet together, then to Sage-to style while Shi takes Sage-Jo after Tsune-no Kamae. Then, both bow to each other in the Ritsu-Rei style.

How to give commands in instructing groups

Commands Sogo-ni-rei, Ippom-me Tsukizue, Yoi, Hajime, Yame, (same in the ensuing forms) Yame, Tachi wa Osame, Sogo ni Rei

8-1. Ippon me - Tsuki Zue (Commands - Ipponme Tsuki Zue Yoi, Hajime)

Purpose: To evade an attack by first moving to the right diagonal rear and counter attacking with a circular strike to the opponent's left wrist followed by another strike to the same area as the opponent steps back and assumes Jodan no Kamae.

Shi: Stand with your feet naturally apart in the Tsune no Kamae. Extend the right hand forward and stand the Jo vertically in front of your body's centre line. Hold the top of the Jo with your right hand closed around the end in a relaxed, but ready grip.

Uchi: After Shi has made Kamae, place your right hand on the Tsuka and draw the Bokuto out through the left hand. At the same time, take a small step forward with the right foot. When the sword is drawn about halfway, open the left hand and bring the sword into Chudan no Kamae. From this position bring the left foot forwards and assume Hasso no Kamae. Take 3 steps forward beginning with the left until you reach the correct cutting distance. Pause slightly then step forward on the right foot raise the hands above the head so that the sword is at an angle of about 45 degrees and cut down Shi's centerline until the sword finishes at the horizontal. As you cut, make the Kiai for striking.

Shi: Avoid the attack by moving the right foot followed by the left to your right rear diagonal taking the body to an angle of 45 degrees from the start line. Place the right hand at the top of your right leg close to your hip and change the grip. The point end of the Jo moves off the centerline. With the left hand, take hold of the Jo and scoop it up in an anti-clockwise circular movement. Raise both hands when you do this and as you step forward on the left foot, execute a strike to Uchi's left wrist using Kiai. This complicated movement is like one circle meeting another and then changing to a forward direction. This is not taking the Jo into a Furi Kaburi (overhead preparation to cut) position but is the making of a large half circle and applying pressure to the face while dropping down to strike the wrists.

Uchi: After being hit, step back with the right foot to your right rear diagonal into Hidari Jodan no Kamae where the sword is above the head. It is important to retain a sense of attack feeling and Zanshin when making this Kamae.

Shi: As soon as Uchi begins to move to the rear, quickly pull the Jo back through the left hand without changing the height of that hand, until the arms are outstretched. As you step forward with the right foot

bring the Jo overhead and strike Uchi's left wrist and use Kiai. The contact point on the Jo is around 10 cm from the end.

As Uchi retreats lowering their guard, bring the point of the Jo down to their eyes. Pull the Jo back through the right hand keeping control of the centerline until the arms are outstretched. Lower and open the right hand so the back lies flat on the thigh above the knee. At the same time, raise the left hand to a height where it is level with your left shoulder. Slide both hands to the middle of the Jo as you bring it back into Tsune no Kamae and bring the left foot up to the right. Return the left hand to the left side.

Uchi: After being hit, make a small step back with both feet (to clear the Jo) and as Shi lowers the point of the Jo to your eyes to perform Osame (sheathing) lower your sword to an off guard position to the side behind your body in one fluid action. The arms should be naturally straightened with the sword pointing downwards to the rear about 45 degrees to the floor.

As Shi places their right hand on their thigh, bring the left foot back slightly behind the right (as in Kendo no Kata) and assume disengagement of the Sword.

From this position, Uchi should initiate the return to the respective start positions by moving first. Both sides should finish in their start positions at the same time. This is the same for all the Katas in this series.

8-2. Nihon me - Suigetsu

Purpose: To pre-empt a sword cut to the head by stepping to the right front side and thrusting into the opponent's solar plexus. Then as they make Kamae, strike the sword away.

Uchi: Assume Hasso no Kamae. Take three steps forward beginning with the left foot. At the correct one-step cutting distance, pause, then step forward with the right foot and make a straight cut to Shi's head with Kiai. The point of the sword should finish at the eyes with the arms extended, but not locked.

Shi: From Tsune no Kamae avoid the cut by stepping to your right front diagonal. Place the left hand on the left hip and with a twisting feeling from your hips, thrust the point of the Jo into Uchi's solar plexus. Make the Kiai "HO-O" on contact. You must clear the centerline of attack and not leave your left shoulder

in line with the sword.

Uchi: After being hit, take a large step back on your right foot to face Shi on the diagonal line and assume Hasso no Kamae.

Shi: Immediately you sense Uchi stepping back, also move the right foot back and bring the Jo into Migi Hiki Otoshi no Kamae and change the right hand to the Honte grip.

Uchi: There is no margin of time to make an attack, therefore from Hasso no Kamae step forward on the right foot and make a cut into Chudan no Kamae with Kiai as a defense. Do not cut from Hasso, rather lift the sword and cut from above the head.

Take care not to close the distance too much, as this will create difficulty for Shi to perform their technique.

Shi: Prepare to execute Hiki Otoshi. Raise the Jo above the right shoulder with both hands. Twist your hips as the Jo comes forwards and down into contact with the sword sweeping it away to Uchi's right side rear. Use the Kiai for striking. As the strike is made both hands will move off your centre line slightly to the left, but return as the Jo comes up the centre line of Uchi's body to finish at the eyes while stepping forward with the right foot. Maintain Zanshin and Seme as you complete the Jo Osame movement and until you return to the start position. The finishing movements are the same as Tsuki Zue.

Uchi: Receive the impact of the strike/cut on the sword by stepping back with the right foot as the sword is swept down to your right rear. After this, the finishing movements are the same as Tsuki Zue.

8-3. Sanbon me - Hissage

Purpose: Forestall an attack to your head by using Kuri Tsuke then make a thrust to the opponent's solar plexus followed by a strike to their head.

Shi: From Tsune no Kamae, assume the Hissage no Kamae before Uchi makes Hasso no Kamae. To do this take the right foot back as you drop the front tip of the Jo and turn the body into Ma Hanmi while keeping your eyes on the opponent's. Bring the Jo to an almost vertical position behind the right leg. The

Jo should not be visible from the front.

Uchi: Assume the Chudan no Kamae then the Hasso no Kamae and take three steps forward beginning with the left foot. Slowly meet with Shi as you assume Chudan no Kamae. This coming together is known as Awase, and must be made with a heightened sense of awareness. From this posture, use Seme to create the feeling of pushing Shi back as you step forward with the left foot and raise the sword into Jodan no Kamae. Next, without stopping, step forwards on the right foot and make a straight cut to Shi's head with Kiai.

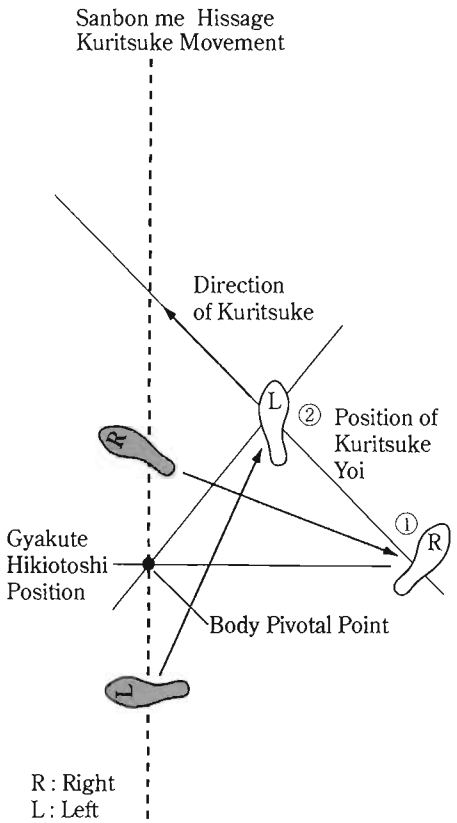
Shi: From the Hissage no Kamae, as Uchi comes forward bring the top end of the Jo forward as your body turns to face the front. The right hand is holding the Jo in a reverse Tsune no Kamae grip. Bring the right foot up to the left and the Jo into Migi Gyakute no Kamae (left-facing YaYa Hanmi). Step back with the left foot to maintain correct Kamae distance while sliding the right hand back to the Gyakute Uchi grip. As Uchi pushes forward to cut, maintain equal Seme and retreat into the left-facing Ma Hanmi Hiki Otoshi no Kamae by taking a large step back with the left and bringing the right foot back to maintain equal distance.

Wait for Uchi to commit to the second step before you receive the cut and then move your right foot back across to the right and bring the left foot straight forwards finishing outside Uchi's centerline. Raise the Jo above your head and block the cut by making contact with the Tsuka of Uchi's sword. Your body should be in the YaYa Hanmi position. Perform the Kuri Tsuke movement as you step forward with the left foot. Ensure the contact point of the Jo is on the Tsuka (handle) of the sword, thereby effectively pinning it to Uchi's body or upper legs.

When performing Kuri Tsuke in the context of the Kata, the body hardly moves forwards and instead is merely displaced to the side. This is done by moving the front foot to the side and slightly back so that it is in line with the original position. The rear foot then moves forward to a 45 degree position to receive the cut. The result should be that the front foot at the end of the technique should only be slightly forward of the original front foot position.

Uchi: To receive this counter technique to your attack, relax the arms as you step back leading with the left foot. Do not over incline your body. Maintain your gaze at Shi's face. Next, move the left foot around and back as you escape Shi's Kuri Tsuke, followed by the right foot, as you go into the off-guard position.

Finally take one more step back again with the left foot. Then, as Shi makes Hiki Otoshi Uchi, shuffle back with both feet keeping the right foot forward. To receive this attack you should wait until the last possible moment before stepping clear ensuring that you maintain a close distance.



Shi: As Uchi begins to go backwards, first rotate the left hand forwards into a Honte Uchi grip, then make a thrust to Uchi's solar plexus moving both hands and feet as you Kiai "HO-O". The timing of this hit should be between Uchi's second and third step back. Keeping a forward momentum in terms of rhythm, assume the right-facing Hiki Otoshi no Kamae and execute Hiki Otoshi Uchi with Kiai before Uchi has a chance to recover their composure. Maintain Zanshin and Seme when doing the Osame movement and finish in the same manner as previously described in the earlier Katas.

Uchi: Wait for Shi to complete the Osame movement, then, finish in the same manner as stated before.

Both sides return to their respective starting positions with Uchi leading.

8-4. Yonhon me - Shamen

Purpose: Evade an attack to your body by moving off the centerline and counter attack by striking the

side of the opponent's temple followed by a thrust to the solar plexus.

Uchi: Assume the Chudan then Hasso no Kamae and take three steps forward. Pause in the correct cutting distance, then, step forward on the right foot making a large cut from Jodan no Kamae down the centerline to finish at Shi's waist level. Use the Kiai for striking.

Shi: Avoid the sword cut by taking hold of the front end of the Jo with the left hand in a reverse position. Moving to your right front diagonal, bring the Jo round to make a Gyakute Uchi strike to the opponent's left temple with Kiai. Naturally twist the hips to add emphasis to the movement and keep the left hand near the centre of your body. It is important that both hands finish movement at the same time to control this strike. The left hand should finish at approximately waist height and the right hand at solar plexus height.

Uchi: After the strike, step back to your right rear with a big step of the right foot, turning your body to face Shi and assume Hidari Jodan no Kamae with Zanshin.

Shi: As soon as Uchi begins to move away, make Kaeshi Tsuki Kamae as described in the Sotai Dosa movement. Ensure your balance is stable and your knees bent. Before Uchi has a chance to recover the initiative and attack again, step forward on your left foot and make a thrust to the solar plexus with Kiai. After the hit, bring the Jo to point up to Uchi's face maintaining Zanshin. Next, pull the Jo back through the left hand until both arms are outstretched keeping the Jo pointing at the opponents eyes. Then lower the left hand so that it rests palm up just above the knee as you raise the right hand at the same time to shoulder height. Next, reverse the positions of both hands in readiness to bring the Jo into Tsune no Kamae i. e. turn the left hand over to be on top of the Jo first and then the right hand behind next. As the right foot moves up to the left bring the Jo forwards by sliding both hands to the middle and assume Tsune no Kamae as you release the left hand.

Uchi: After the thrust to your solar plexus wait for Shi to bring the Jo up to your eyes. Then retreat back one step keeping the left foot forward and lower the sword into the off guard position. As Shi prepares to complete Osame movement, bring the left foot back behind the right and return to the Tokikata no Kamae.

Both sides step back to their original starting positions with Uchi leading first.

8-5. Gohon me - Sakan

Purpose: Evade and parry an attack to your solar plexus by stepping to the rear and countering with a downward strike on the sword followed by an attack to the face. Finish by sweeping the opponent's sword away and attack the face again.

Shi: Assume the Kamae of Tsuki Hazushi Uchi ahead of Uchi making Hasso no Kamae.

Uchi: After taking the Chudan and then Hasso no Kamae, step forward with the left foot into attacking distance. On the last step with the left foot, bring the sword forward and down in a diagonal line to finish at the front side of the left hip. The feeling associated with this movement is to project a large arc with the tip of the sword without moving forwards. The angle of the sword should be diagonal. Next, as the right foot moves forward, extend both arms and make a thrust to Shi's solar plexus using Kiai. This thrust is with the whole body, not just the arms. At the Tsuki Kamae position, the blade edge is facing down and to the left; at the completion of the thrust, the edge should be pointing straight down.

Shi: Receive the attack by moving directly to the rear and turning the body into Ma Hanmi while drawing the left foot back. Bring the Jo down and around to meet the sword at your centerline. Do not lift the end of the Jo above your waistline. Incline your body forwards and as you step back, pull the Jo into the Kamae when making contact with the sword. Make sure that sufficient separation has occurred between Shi and Uchi so that the Jo receives towards the end of the sword. Next, turn the body square on to face Uchi and release the left hand. Take hold of the opposite end of the Jo as you take it up and above the right shoulder. Make sure the right hand is higher than the right shoulder. Position the left hand in front of the right breast near your solar plexus when you make this Kamae. Now make a strike to the Monouchi part of Uchi's sword. Use the Kiai for striking. Keep the left hand in line with the centre of your body and do not pull it back or take it to the left. Move the right foot forwards followed by the left and bring the point of the Jo up the centerline of Uchi's body to finish at their face.

Uchi: Absorb the strike by moving the right foot back past the left together with the sword. The sword should finish at an angle of about 45 degrees to the floor with arms naturally straightened and the tip pointing to the rear. Do not make Waki Gamae. Maintain a feeling of resistance. This attitude is the same for all Katas in this series.

Shi: Using Seme to attack Uchi's face step forward again with the right foot. No Kiai is necessary at this point.

Uchi: Step back with the left foot.

Shi: Before Uchi steps back into Hasso no Kamae, bring your left foot up in line with your right. Then take your right foot back as you assume Hiki Otoshi no Kamae (right-facing Ma Hanmi). Slide your right hand along the full length of the Jo while taking this Kamae.

Uchi: Once more step back with the right foot into Hasso no Kamae. You should now be at a two-step cutting distance. From this position, you are now ready to execute your last movement. Step forward with the right foot and execute a cut into the Chudan no Kamae with Kiai. This action is the same as found in Suigetsu. Receive the Hiki Otoshi and finish in the same manner as Suigetsu.

Shi: From Hidari Hiki Otoshi no Kamae, strike Uchi's sword away to their right rear with Kiai at the same time stepping forward with the right foot and attack Uchi's face. Proceed into the Osame movement and return to Tsune no Kamae maintaining Zanshin in the same manner as the earlier Katas.

Both sides return to their original starting positions with Uchi taking the lead.

8-6. Roppon me - Monomi

Purpose: Evade an attack to your centre by stepping back to the left and counter attacking the opponent's right wrist. As they step away to make distance for another attack make a thrust to their solar plexus using Kaeshi Zuki.

Shi: From Tsune no Kamae, bring the front end of the Jo across the body to where both hands meet in the centre. The left hand should grip the Jo from underneath with the palm facing forwards. Pull the Jo with the left hand to the left sliding the right hand to the end. Rest the end of the Jo quietly on the floor. Maintain your gaze on the opponent throughout.

Uchi: After assuming Chudan no Kamae and Hasso no Kamae, proceed forward in the same way as the previous Katas and pause in the correct cutting distance. Make a cut down the centerline to Shi's waist

level using Kiai.

Shi: As Uchi begins to raise the sword into the Hasso no Kamae, quickly catch the Jo in the left hand and point the left foot to the left diagonal at the same time taking YaYa Hanmi. This should be no more than half a step. Before Uchi's cut finishes at the horizontal, you must make a strike to their right wrist with Kiai. Do this by turning the body from the left-facing YaYa Hanmi to the right-facing YaYa Hanmi position, bringing the Jo up over the head in a large arc and stepping back with the right foot. The Jo should finish at an angle that controls Uchi's centre.

Uchi: Step back with your right foot and assume Hidari Jodan no Kamae. Keep your body square on to face Shi.

Shi: Release the right thumb and turn your body into the Kaeshi Zuki no Kamae. Step forward on the right foot and thrust into Uchi's solar plexus using Kiai. Raise the end of the Jo up to Uchi's face keeping Zanshin. Wait while Uchi steps back and perform the same ending movements as found in Tsuki Zue.

Uchi: When the Jo has finished at your eyes, step back slightly to the rear with the right foot leading and lower the sword to an off guard position.

Both sides return to their original starting positions with Uchi leading.

8-7. Nanahon me - Kasumi

Purpose: Evade an attack to the center by stepping to the left and make Taiatari, make Kuritsuke after stepping to the right, and thrust into the solax plexus and Hikiotoshi Uchi at the Uchi's face.

Shi: From Tsune no Kamae, take hold of the front end of the Jo with the left hand in the reverse grip and step back with the right foot. As you take the Jo above the head, turn the upper body into YaYa Hanmi and keep the right hand open and flat with the back of the hand close to your forehead. The left hand should grip the end of the Jo firmly and be slightly higher than the elbow which should be close to the side of the body. The right arm should be positioned about 45 degrees with the elbow comfortably lowered. The right wrist should not be bent and the four fingers of the right hand should be together and straight, in the same line as the forehead. Remain alert throughout.

Uchi: Assume Chudan no Kamae then Hasso no Kamae and take three steps forward to the correct distance. Slowly assume Chudan no Kamae as Shi assumes Gyakute no Kamae and keep Zanshin.

Shi: As Uchi brings the sword forward, meet and control their action by bringing the right foot up in line with the left. Bring the Jo forwards and down into Migi Gyakute no Kamae, and step back with the left foot. Keep the initiative of the moment by continuing to press Uchi as you pull the Jo back through the right hand. Then bring it over the left shoulder making Gyakute Uchi and sweeping Uchi's sword back to their left rear. Use strong Kiai when you strike the sword and as the left foot comes forward bring the point of the Jo up to Uchi's face attacking with Seme.

Uchi: Receive the strike on your sword by releasing the left hand allowing the sword to drop to your left rear and moving both feet backwards, but keeping the right foot forwards. Wait for the attack to finish. Step back with the right foot and bring the sword around and up into Hasso no Kamae to a one-step cutting distance

Shi: Maintaining a forward feeling step back with both right and left feet keeping the left foot forward and assume Migi Gyakute Hiki Otoshi no Kamae (right-facing Ma Hanmi) ensuring you have now changed the space to a two-step cutting distance.

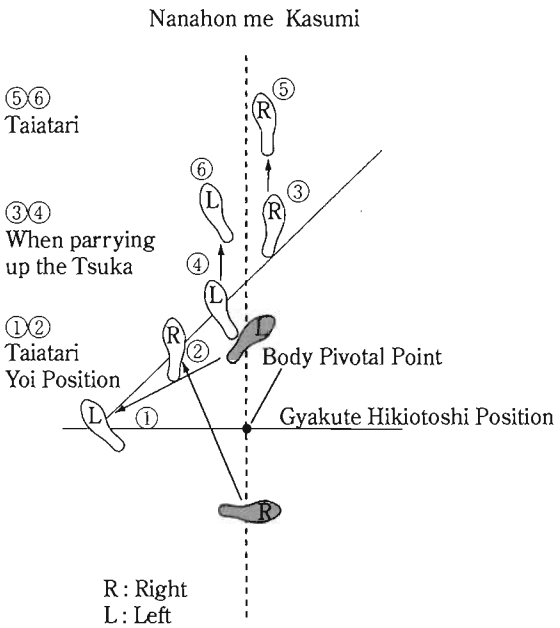
Uchi: Step forward on the left and right foot and make a cut to Shi's head using Kiai.

Shi: Receive the cut by moving your left foot directly to your left, and then bring your right foot straight forwards raising the Jo above your head to catch the Tsuka of Uchi's sword at an angle of about 45 degrees.

Uchi: Relax your arms in preparation to receive the Tai Atari technique. As Shi pushes your arms above your head, bring the right foot back a little closer to the left, the same as explained in the Sotai Dosa.

Shi: Using the right hand as a pivot, bring the left hand down and forwards propelling both Uchi's arms and sword above their head. When completed, your left hand should be at the height of their solar plexus and the right hand level with their face. Move the left foot up to behind the right and keep the Jo inclined forwards of its vertical axis. Next, use the whole weight of your body and without bending your arms, strike forwards using the Kiai "HO-O".

Uchi: Step back to the rear in a straight line taking four steps beginning with the left foot as you absorb Shi's attack and once again assume Hasso no Kamae.



Shi: Now the Tai Atari has been completed, move smoothly into the Hidari Gyakute Hiki Otoshi no Kamae (left-facing Ma Hanmi) by pulling the Jo back and down through the right hand. Keep the right hand in a reverse grip. Ensure you have created a two-step cutting distance.

Uchi: Move forward on the right foot with another straight cut to Shi's head using Kiai.

Shi: Execute Kuri Tsuke by moving the right foot to the right then stepping straight forwards with the left foot to catch the handle of the sword with the Jo. Your body should be in the right-facing YaYa Hanmi position and the angle of the Jo about 45 degrees pointing to the left. Continuing forwards on the left foot, bring the Jo down in a circular movement trapping or pinning the sword through the Tsuka to Uchi's lower body.

Uchi: To receive this counter technique to your attack, relax the arms as you step back leading with the left foot. Do not over incline the body. Maintain your gaze at Shi's face. Next, move the left foot around and back as you escape Shi's Kuri Tsuke, followed by the right foot, as you go into disengagement of the Kamae. Take one more step back again with the left foot. Finally, as Shi makes Hiki Otoshi Uchi, shuffle back with both feet keeping the right foot forward. To receive this attack you should wait until the last possible moment before stepping clear ensuring that you maintain a close distance.

Shi: As Uchi begins to go backwards, first rotate the left hand forwards into a Honte Uchi grip, then make a thrust to Uchi's solar plexus moving both hands and feet with Kiai. The timing of this hit should be between Uchi's second and third step back. Keeping a forward momentum in terms of rhythm, assume the right-facing Hiki Otoshi no Kamae and execute Hiki Otoshi Uchi with Kiai before Uchi has a chance to recover their composure. Maintain Zanshin and Seme when doing the Osame movement and finish in the same manner as previously described in Tsuki Zue.

Uchi: Finish in the same way as described in Tsuki Zue.

Both sides return to their original starting positions with Uchi leading.

8-8. Happon me - Tachi Otoshi

Purpose: Taking advantage of the extra length of the Jo, to make Gyakute Uchi to the head of the opponent who is in Chudan no Kamae. As they cut your neck use Kuri Tsuke followed by a thrust to the solar plexus and finishing with Hiki Otoshi Uchi to their head.

Shi: Observe the opponent in Tsune no Kamae.

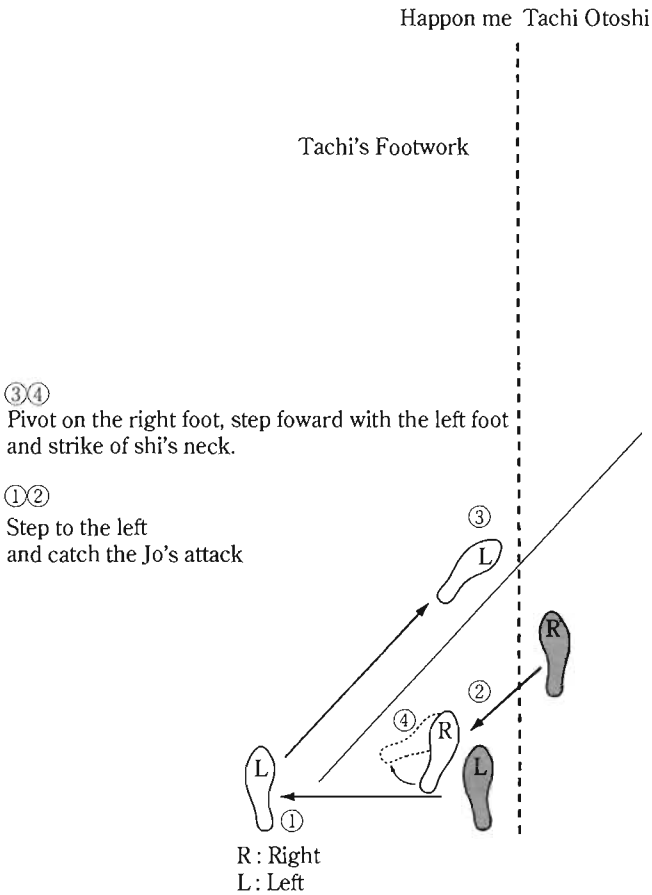
Uchi: Assume Chudan no Kamae and Hasso no Kamae and take the appropriate number of steps forward beginning with the left foot. Take Chudan no Kamae when you reach the correct meeting distance.

Shi: Before Uchi finishes their last step, take hold of the end of the Jo in a reverse grip with your left hand. Bring the right foot back a little behind the left at the same time. As you make Gyakute no Kamae, bring the Jo in a large arc over your right shoulder and step back adjusting the meeting distance with your left foot. Perform this Kamae with a strong sense of purpose. Without settling maintain Seme, as you pull the Jo back with the left hand, the whole length through your right hand and move your right foot forwards to your left front diagonal. Do not bring the right hand forward into close proximity with Uchi's sword. Rotating through your hips bring the left foot forwards and execute Gyakute Uchi to Uchi's head with Kiai.

Uchi: From Chudan no Kamae, receive Shi's attack by stepping directly to your left, keeping the same footwork as before and raise the sword up to an angle of about 45 degrees so that you block the attack

with the center portion of your sword. Do not let your arms obscure your view of Shi. From this position, counter attack by bringing the sword up and round through Jodan no Kamae ensuring the Kissaki makes a large circular cutting motion. Pivoting on the right foot, step forward with your left foot and make a cut to the right side of Shi's neck.

Shi: Wait for Uchi to begin their cut, then, in one action take the full length of the Jo by sliding your left hand up the Jo to the left diagonal. At the same time, twist your hips anti clockwise into the YaYa Hanmi posture and assume Kuri Tsuke no Kamae to catch Uchi's left wrist, finishing with the point of the Jo in the centre between Uchi's eyes.



The difficulty with this movement is the timing and need to catch the left wrist as you move into the Kamae. However, when done correctly, it will effectively halt both the opponent and their sword cut. Maintaining Seme through the point of the Jo step forward with the right foot and execute Kuri Tsuke.

Uchi: When your attack to Shi's neck is blocked, relax the tension in your arms, but do not let the sword drop below horizontal. When Shi's Kuri Tsuke comes, step back to the left rear diagonal with the right

foot leading.

Shi: On the first step of three steps back by Uchi, change to Kaeshi Zuki no Kamae. Between Uchi's second and third step make a thrust to their solar plexus with the Kiai "HO-O". Then, without stopping, change into the right-facing Hiki Otoshi no Kamae (Ma Hanmi) and execute a strike to their head as you step forwards with the right foot. Maintain Zanshin and Seme as you draw the Jo back through the left hand. Complete the Osame movement and return to the Tsune no Kamae.

Uchi: With the feeling of trying to make distance to recover from Shi's counter attack, turn your hips anti clockwise and bring the left foot around and back past the right whilst assuming disengagement of the Kamae. Then, step back again with the right foot and receive Shi' s thrust to the solar plexus by stepping back with the left foot and wait. As Shi executes Hiki Otoshi Uchi, avoid by stepping back with both feet keeping the right foot forward. As Shi steps forward into Tsune no Kamae, make a small step to the rear back into disengagement of the Kamae.

Both return to the original starting position with Uchi leading.

8-9. Kyuhon me - Rai Uchi

Purpose: As the opponent makes a cut to your left upper arm, counter attack with a thrust of Gyakute to the solar plexus. As they make a second cut to your neck, counter attack with a thrust to their right flank after stepping to the left.

Shi: From Tsune no Kamae, assume the Kasumi no Kamae in the same manner as found at the beginning of the Kasumi Kata.

Uchi: With Hasso no Kamae, advance forward and change to Chudan no Kamae to press the Tachi to the Jo.

Shi: Draw the right foot to the left, and while drawingback the left, take Migi Gyakute no Kamae to clash the Jo and the Tachi.

Uchi: From this Kamae, immediately step forwards executing a large cut from Jodan to Shi's left upper

arm using Kiai keeping the right foot forwards. Never lower the elbow, but extend the arms to reach Shi.

Shi: Immediately the sword is raised and the attack begins, move forward with the right foot raising both arms above the head and make a downward thrust with the Jo into Uchi's solar plexus with Kiai. It is important that you do not make the thrust first and then follow by raising the hands.

Uchi: Step back and slightly to the left of the centerline keeping the right foot forwards, then execute another large cut as the right foot moves forward again to Shi's right shoulder using Kiai.

Shi: You must wait for Uchi to commence their attack before rotating your body clockwise and thrusting the Jo into their right flank. To do this wait for the sword to come forwards, then quickly rotate both hips and Jo clockwise while bringing the right hand above the head the full length of the Jo. The feeling here is one of holding your position without moving back. Coming off the centerline to your left diagonal move forwards with the left foot a little as you make the downward thrust with Kiai into Uchi's right flank i. e. the space between their waistline and their hip. Slide the left fist slightly up the Jo towards the right hand keeping the elbow in line with the Jo.

Uchi: Slowly and with a sense of purpose, lower the sword into disengagement of the Kamae as you take a step back with the right foot followed by the left. Maintain your Zanshin and Metsuke (looking) throughout. Complete the Osame movement in the same manner as Hissage (Sanbon me).

Shi: As Uchi steps back, lower the right hand whilst keeping the left hand as a pivot to rotate the end of the Jo up into Uchi's face. As this happens, change the grip of your left hand to a forward one. Maintain Zanshin and Seme as you complete the Osame movement and finish in the same manner as the Shamen Kata (Yonhon me).

8-10. Juppon me - Seigan

Purpose: As the opponent touches the hill of the sword, make a preemptive attack with a thrust to their solar plexus followed by the Gyakute Tsuki into the right flank as they step back. Furthermore, make a strike to the solar plexus.

Uchi: From disengagement of the Kamae, bring the left hand to the left front of your waist and find an

opening where you can insert the sword into your belt. Bring your right hand to your left by sliding the sword through the left hand and insert the sword into the Obi. Place your right hand at the right side and stand holding the sword with your left hand and left thumb on the sword guard. Bring the right foot back level with the left This Kamae is the Taito position. However, unlike Iai, the angle of the Tsuka is less than 45 degrees and so the Tsuka Gashira (handle pommel) should be in line with the centerline of your body. Advance three steps forward starting with the right foot and on the third step place the right hand on the Tsuka and begin to draw your sword to attack Shi with Seme.

Shi: From the Tsune no Kamae, begin to move forwards on your right foot matching Uchi's movement and on the third step, raise the Jo forwards and up threatening Uchi's face with Seme. Then, as the right foot lands, take hold of the Jo with the left hand and bring it down to attack Uchi's solar plexus while sliding the right hand back into the Honte no Kamae grip. Do not strike the right wrist, but rather aim to stop Uchi's body. The timing of this hit is such that it prevents Uchi from drawing their sword.

Uchi: From this position you cannot move forwards. Therefore, rotate the handle of the sword anti clockwise under the Jo while turning your hips to the right to make YaYa Hanmi. Take a large step back with the right foot. As you step back, draw out the sword and raise it to your right upper rear diagonal, edge facing away from you.

Shi: As Uchi retreats, make Gyakute Zuki no Kamae the same as described in the Sotai Dosa. Before they finish their backward step, make a forward downward thrust to their Wakibara (the left side of their abdomen using the Kiai "HO-O"). Contact is not necessary if they are moving back.

Important is to make the Gyakute Tsuki Kamae as soon as Uchi turns into right Hanmi. Then without stopping, make the thrust as they move away.

Uchi: Bring the sword edge to face Shi and in one movement make a diagonal cut to Shi's left hand as you step forwards with the right foot. The cut is one handed, but as it finishes, both hands should be on the sword. The Kissaki should finish just below the horizontal position.

Shi: To avoid the cut, slide your left hand down to the end of the Jo so that the Jo is in a vertical position. Bring the left foot back in line with the right and raise the Jo up into Hasso no Kamae by sliding it through the right hand. From this Kamae raise the Jo a little as you step forwards with the right foot and make a forward diagonal strike to Uchi's solar plexus with Kiai. Do not hit the chest or lower stomach. As

Uchi adjusts the distance by stepping back slightly, bring the Jo up to their face showing Zanshin and Seme. Finish in the same manner as described in Hissage (Sanbon me).

Uchi: After Shi has completed their final strike, turn to face them square on while adjusting the distance with your feet and lower the sword into disengagement of the Kamae.

Both sides return to their original starting positions with Uchi leading.

8-11. Ju ippon me - Midare Dome

Purpose: After making Awase, break through Uchi's Seigan no Kamae with Gyakute Uchi on the sword. Continue to press back Uchi who tries to cut the head by using the Maki Otoshi and Tai Atari techniques finishing with Hiki Otoshi.

Shi: From Tsune no Kamae, move the right foot back and turn the body into the right-facing Ma Hanmi posture. Bring the Jo to stand almost vertically behind the right leg while keeping your eyes on the opponent's. The Jo should not be visible to Uchi and the left hand should rest on the thigh. This Kamae is the same as the Hissage Kata.

Uchi: Assume the Chudan and then, Hasso no Kamae and take the necessary number of steps forward to close the distance. As Shi brings the Jo forwards and up into their Kamae, slowly assume Chudan no Kamae with Seme.

Shi: As Uchi comes within distance and before they finish their last step, bring the top end of the Jo forwards by twisting your hips anti clockwise and hold it in a reverse Tsune no Kamae grip. Then without pausing, move the right foot up in line with the left as you take hold of the Jo with your left hand. Step back with the left foot and adjust the right hand to finish in Gyakute no Kamae. When making this Kamae, it is important to keep a strong forward feeling of Seme.

In this meeting posture, the Jo and the sword should cross by about 10 centimeters.

Without settling, pull the Jo back its full length through the right hand. Raise the left hand above the left shoulder and execute Gyakute Uchi in the same way as described in the Kasumi Kata with Kiai

maintaining a strong Seme.

Uchi: Receive the strike on the sword in the same way as described in the Kasumi Kata and step back keeping the right foot forwards.

Shi: Maintain Seme to Uchi's face and as they begin to step back, retreat into the right-facing Ma Hanmi Hiki Otoshi no Kamae.

Uchi: Step back with the right foot and bring the sword around and up into Hasso no Kamae. The distance between Uchi and yourself is Nissoku Itto no Maai or two step cutting distance. First, step forward with the left foot and then on the right, execute a diagonal cut to Shi's left abdomen with Kiai.

Between Uchi and Shi's movement they should create a two-step cutting distance. Each exponent, however, should aim to achieve the one-step cutting distance themselves to achieve the total distance.

Shi: Wait for Uchi to commence their cut and as the sword is about halfway to its target, quickly bring the right foot up in line with the left and make the Gyakute Uchi strike to Uchi's head keeping both hands on your centerline with the left hand lower than the right. Bend your knees slightly and make Kiai. The upper body is very slightly turned to the left on this strike. This is a natural reflection in accordance with the individual's grip and length of arm in Gyakute Uchi Kamae. Therefore the body is not exactly "square on".

Next, without stopping, take the left foot back, release the left hand and take the Jo above the right shoulder. Now take hold of the front end with your left hand. From this position, make a downward diagonal strike to the Monouchi part of the sword in one fluid movement. Make sure the left hand is not pulled back and the upper body is only inclined a little forwards and is facing the left in YaYa Hanmi. The end of the Jo should rest on the floor just to the left of the centerline.

Uchi: Receive the strike by relaxing your arms and moving the right foot back close to the left. Then, without stopping, bring the sword up and around in front of the body and step forward on the right foot to make a straight cut to Shi's head with Kiai.

Shi: Receive Uchi's cut by adjusting your feet one step back starting with the left and raising the Jo up

into Maki Otoshi no Kamae. After catching the sword at an angle of about 45 degrees, use Maki Otoshi to sweep it away to Uchi's right rear side. Use the Kiai of striking. Move the right foot forward as you bring the Jo up to attack Uchi's face. Step forwards again with the right foot leading and push Uchi back using Seme. As they step back into Hasso no Kamae, bring your left foot up in line with the right. At the same time, slide the right hand forward to the centre of the Jo, release the left hand and bring the right hand back to the centre of the body. Take hold of the Jo with the left hand so that both of the backs of the hands are facing forward with fists together. The Jo should now be held horizontally across the body with both hands at the centre and the arms relaxed.

Uchi: Shi now sweeps the sword away to your right rear diagonal. Absorb the impact by moving the right foot back to carry the momentum. As Shi continues to press forwards, take another step back with the left foot and assume Tokikata no Kamae. Then step back once more with the right foot into Hasso no Kamae. From this Kamae, move forwards on the right foot executing a straight cut to Shi's head with Kiai.

Shi: Intercept this attack by stepping forwards with the right foot and bringing the Jo above the head onto the centerline as you turn your body into left-facing Ma Hanmi. Bring the left hand back to grip the end and place your right hand about one third of the Jo's length from the left hand. Aim the point between Uchi's eyes. Do not over extend your posture. From this position, execute Tai Atari. This Tai Atari is slightly different from the normal one found in the Sotai Dosa in that you step forwards and through with the left foot as you execute the technique with Kiai. As Uchi steps back bring your right hand up and over to the end of the Jo as you take it back into the right-facing Hiki Otoshi no Kamae. Step back with the right foot keeping the left foot forwards.

Uchi: Receive the Tai Atari by bringing the right foot closer to the left (but not in line) as Shi lifts your sword above your head. Maintaining your balance, take three steps to the rear starting with your right foot and once more assume Hasso no Kamae. The last step should be larger than the previous two so as to regain your balance. Immediately make a cut into Chudan no Kamae with Kiai.

Shi: Execute the Hiki Otoshi technique with Kiai and finish with the point of the Jo at Uchi's eyes. The Osame movements are the same as described in the Kasumi Kata.

Uchi: After receiving the Hiki Otoshi, step back with the sword pointing to the rear. Return to the

Tokikata no Kamae as Shi completes their Osame movement.

Both sides must retain Zanshin (awareness) and slowly return to their respective starting positions with Uchi leading.

8-12. Ju nihon me - Ran Ai

Purpose: To demonstrate one comprehensive form which has combined many techniques.

Uchi: Proceed with Taito Shisei from the right foot.

Shi: As Uchi passes the halfway mark, take three steps forward beginning with the right foot. On the third step, extend the point of the Jo up towards Uchi's right eye when they put their right hand on the handle of the sword. As Uchi backs away from the Jo's Seme, bring the lower end of the Jo up without stopping and push it into the space between the waistline and top of the hip (Wakibara) on Uchi's right whilst placing the left hand on the Jo below the right. Bring the left foot up to the right at the same time. Then keeping pressure on the contact point, step back with the right foot into Hanmi and bring the right hand up to the end of the Jo, turning it over at the top. This Kamae is similar to the second thrust of the Rai Uchi Kata.

Uchi: From this position, draw the sword out of the belt by taking a large step to the rear (into YaYa Hanmi) with your right foot. The path of the sword is diagonal and upwards with the edge of the sword facing away from you.

Shi: At the same time, step back keeping the left foot forwards into the right-facing Hiki Otoshi no Kamae (Ma Hanmi).

Uchi: From this two-step distance, bring the sword to above the head and using Seme move the left foot forward followed by the right and make a straight cut to Shi's head with Kiai.

Shi: As you extend the arms, use the point of the Jo to attack Uchi's face with Seme and step straight forward with the left foot. The purpose is to step into Uchi's line of attack, temporarily interrupting their cut. Without stopping, turn the body anti clockwise to the left bringing the right foot forwards and catch

the sword handle with the Jo. You are now at a right angle to Uchi. With the feeling of raising Uchi's sword up, use the leverage of the Jo to make Kuri Tsuke as you bring your left foot forwards to the same line as the right. This movement is circular and with your both hands, push the Jo forwards to pin the sword. Hold the Jo about one third its length and keep the body centerline between the hands.

Uchi: Receive Shi's Kuri Tsuke by moving both feet back to the rear parallel line. Relax the arms and keep contact on the sword handle. Maintain your gaze on Shi. From this position in one movement escape the Kuri Tsuke by moving along the same parallel line as the Jo and take Gyaku Hasso no Kamae. Without stopping execute a diagonal cut to Shi's torso as you step forwards with the right foot using Kiai.

Shi: As Uchi escapes the Kuri Tsuke, move forwards keeping Seme and bring the right hand to the end of the Jo as the left foot joins the right. As Uchi cuts, reverse your left-handed grip, rotate your body clockwise 45 degrees and step back along the same diagonal line made by the Jo with the right foot and bring the left hand up two thirds of the Jo's length as it thrusts into Uchi's right flank.

Uchi: Step back onto the centre line with the right foot into Hasso no Kamae.

Shi: Step back onto the same centre line into the right-facing Hiki Otoshi no Kamae keeping the right hand in a reverse grip position.

Uchi: From this two-step distance, move the left foot then the right and execute a diagonal cut to Shi's left torso with Kiai.

Shi: Bring the right foot up in line with the left, bending the knees slightly and the Jo over your right shoulder and execute Gyakute Uchi to Uchi's face with Kiai. This movement is the same Ai Uchi movement as found in Midare Dome. Shi's timing should invite Uchi to attack, but when close enough, stop it.

Uchi: When Shi attacks with the Gyakute Uchi, bring the right foot back half a step to avoid contact with the Jodo not incline the body too much to the rear.

Shi: Having stopped Uchi's attack momentarily, move the left foot back to the rear, release the left hand and as the Jo moves up above the right shoulder take hold of the front end. Make a downward diagonal

strike to the Monouchi of the sword until the Jo comes to rest on the floor.

Uchi: Absorb the strike by moving the right foot back slightly then without stopping bring the sword around and in front of the face and step forwards on the right foot to make a cut to Shi's head with Kiai.

Shi: From the left-facing YaYa Hanmi position, pull and lift the Jo by moving the right hand to the end changing its grip position at the end and step forwards on your left foot off the centerline to your left diagonal and make a thrust to Uchi's right flank.

Uchi: Step back with the right foot into Hasso no Kamae.

Shi: Step back onto the centre line into the right-facing Hiki Otoshi no Kamae with the right foot first then the left. Then without stopping follow this by stepping forward with the right foot and delivering a large Hikiotoshi Uchi strike to Uchi's head.

Uchi: Step back with the left foot and bring the sword up in front of the head with the Kissaki pointing to the upper right and receive the Jo at the Tsuba Moto (just above the Tsuba). Ensure the arms do not obscure your view of Shi. Advance one step forward with the right foot followed by another step with the same foot.

Shi: Keeping the Jo pressed against the sword, retreat by drawing the right foot back to the left followed by another step back with the left foot. It is important to maintain pressure on the Tachi during these movements.

Uchi: As the Jo is lifted off the sword, bring the sword down to the left side and step forward with the left foot and deliver a horizontal cut across the chest line of Shi. Uchi must make this cut through the body of Shi stopping the sword with the left hand at the centre of their own body. Your body should not be turned completely to the right but be in the YaYa Hanmi, with the attitude of still facing Shi.

Shi: Take a large step back with the right foot, turning the body into the Ma Hanmi to evade the cut and slide the right hand up the Jo over the head taking the full length of it between the hands. Continue the movement by bringing the left foot back next to the right. Drop the Jodown to a horizontal position while changing the grip of both hands and deliver a thrust to Uchi's left flank as the left foot moves forwards

with Kiai. It is important to keep the Jo pointing towards Uchi's face when bringing it above the head. When thrusting, change the body from Ma Hanmi to YaYa Hanmi as the rear hand comes from the right hip.

Uchi: Receive the thrust by drawing back slightly with the right foot and precede into Hasso no Kamae.

Shi: Step back with the right foot into the right-facing Gyaku Hiki Otoshi no Kamae.

Uchi: Step forwards with the left then right foot and cut to Shi's head with Kiai.

Shi: Move the left foot to the left and step forwards on the right making Kuri Hanashi no Kamae to catch the sword on the handle. Execute Kuri Hanashi to push Uchi away. Show Seme by pointing the end of the Jo at Uchi's eyes. The angle of Uchi's retreat can be either straight back or diagonal.

Uchi: Before Kuri Hanashi is applied, do not bend the wrists. As you move away, relax the arms to absorb the Kuri Hanashi technique and take three steps back beginning with right foot. The left foot should naturally cross over in front of the right. Keep looking at Shi throughout. The right arm should finish to your rear at about 45 degrees with the edge of the sword pointing away to your rear. Next, bring the sword over and forwards in a one handed diagonal arc to cut Shi's right hand. As Shi steps back out of the way, bring the sword handle to finish at the front of your left hip taking hold with the left hand. Do not step forwards at this point.

Shi: As soon as Uchi makes the one handed cut, quickly step back with the right foot into the right-facing Ma Hanmi Hiki Otoshi no Kamae.

Uchi: Step forwards with the right foot and make a thrust to Shi's throat.

Shi: Step back with the right foot and make Migi Hikiotoshi no Kamae (this is known as Uchi Awase - a striking motion into the Awase position) controlling the centreline of attack. Then by changing the rhythm of attack, make your counter attack by using strong Seme to Uchi's face as you step forward on the right foot. Continue to press Uchi by lowering the end of the Jo as it makes a large circle rotating forwards from the right side of your body. Step with the left foot to execute Honte Uchi to their face with Kiai.

Uchi: Step back to your rear first with the right foot, then the left and finally the right taking Hasso no Kamae. Step forward with the right foot again to cut Shi's right thumb through the diagonal where the tip of the sword should finish just below the horizontal position.

Shi: Quickly raise the Jo and hands in an upward circular arc out of the path of the sword to a position above the head while drawing the left foot back to the right, keeping the point of the Jo forwards at Uchi's eye height controlling their attack. At this point, the upper half of the body should be inclined forwards into the attack. Without stopping bring the point of the Jodown Uchi's centreline to thrust the solar plexus while stepping forward with the right foot. Maintain a continuous pressure on Uchi's while doing this.

Uchi: Receive the strike by moving the feet back slightly at the same time as Shi moves forward. Keep your body square on to Shi. To escape the end of the Jo that obstructs the movement of your arms, step to the rear in a straight line keeping the right foot forwards and assume Gyaku Hasso no Kamae. From this Kamae step forwards and make a diagonal cut to Shi' s right abdomen. At the end of the cut do not let the Kissaki fall below the horizontal and lower your hips a little as you cut to Shi's abdomen.

Shi: Allow Uchi to make their cut and at the last possible moment perform the Dobarai technique by drawing the right foot back. After blocking the sword attack, pull the Jo up through the left hand with the right and as you step forwards on the right foot make Honte Uchi to Uchi's face. Do not over extend your reach at this point. As they step back to escape the strike let the Jo fall to rest on the floor just to the left of your centreline.

Uchi: As Shi makes Honte Uchi, quickly bring the right foot back to the rear and assume Hasso no Kamae. During this moment, there is an opportunity to make a cut to Shi's head because the distance is close. Take advantage of this and cut to the head as you step forwards on the right foot using Kiai. It is important that at this close distance the sword should move first before the body.

Shi: As the sword comes forward, lift the Jo up from the left side in preparation to make a flat horizontal strike to its right side sweeping it away to your right (Harai Waza). Bring the right foot back in line with the left and assume Jo Hasso no Kamae.

Uchi: Absorb the strike by letting the body turn into left-facing YaYa Hanmi and allow the sword to drop

down naturally.

Shi: Pause for a moment in this posture, then step forwards with the right foot and strike Uchi's solar plexus with Kiai. The strike should be made with the end of the Jo and should not make contact with the chest area of Uchi. Point the end of Jo at Uchi's face with Zanshin and return to Tsune no Kamae. It should be noted that the strike to the Suigetsu will be different when practicing with female practitioners. Generally speaking the target area is below the bust line to avoid discomfort.

Uchi: Stepping back with the left first, turn to face Shi and assume disengagement of the Kamae pointing the sword lower at Shi's left knee. Step back and maintain Zanshin.

Both sides return to their original starting positions with Uchi leading.
Finish the series with the customary bow.

This is the end of the Kata Section.

9. Points for Refereeing and Judging

Grading panel members and referees should give the following points their consideration during grading and competition situations.

Reiho- whether they follow the stipulated ones.

Ippon me - Tsuki Zue

Uchi:

(1) Is the Hasso no Kamae performed correctly? Do they start from the correct Maai? Is the cut in line with Shi's centre and does it finish at the horizontal level?

(2) Does Uchi hold the sword in the correct position in Hidari Jodan no Kamae?

Shi:

(1) Does Shi make the correct posture when avoiding the sword cut?

(2) Does Shi strike the left wrist in the correct manner?

(3) Do both Honte Uchi strikes reach their target adequately?

Nihon me - Suigetsu

Uchi:

(1) Does Uchi's cut reach the target correctly?

(2) When making the Chudan no Kamae, is the distance and timing correct?

Shi:

(1) Does the thrust point at Uchi's solar plexus correctly?

(2) Does Shi take correct Hiki Otoshi no Kamae?

(3) Is the Hiki Otoshi strike on the sword adequate?

Sanbon me - Hissage

Uchi:

(1) During the Awase, does the sword match evenly with the Jo?

(2) When cutting from Hidari Jodan no Kamae, does the cut reach Shi's head?

(3) Does Uchi receive the Kuri Tsuke correctly?

Shi:

(1) Does Shi apply the correct distance when making the Awase with Uchi's sword?

(2) Does the Kuri Tsuke work sufficiently to pin the sword and is the following thrust to the solar plexus made correctly and adequately?

Yonhon me - Shamen

Uchi:

(1) Is the cut to the head executed correctly and does it finish at the horizontal level?

(2) Is the correct distance taken with the Hidari Jodan no Kamae?

Shi:

(1) Is the body moved to the right diagonal front and is the Jo held correctly when making the strike to Uchi's left temple?

(2) Is the Kaeshi Zuki no Kamae correctly executed and when making the strike does the point of the Jo reach the solar plexus?

Gohon me - Sakan

Uchi:

(1) Is the thrust made correctly to the solar plexus?

(2) When Shi hits the sword, does Uchi take three steps back beginning with the right foot and take the correct distance?

(3) Are the Chudan and Hasso no Kamaes correctly applied?

Shi:

(1) Against the thrust of the sword, does Shi step back with both feet to the correct distance and Ma Hanmi posture?

(2) When striking the sword, does the right foot move forwards?

(3) Before making Hiki Otoshi no Kamae, does the left foot come up in line with the right?

(4) Does the right hand move to the end of the Jo to make Migi Hiki Otoshi?

Roppon me - Monomi

Uchi:

(1) Does the sword cut correctly to Shi's body centreline and does it finish horizontal?

(2) When Uchi makes Hidari Jodan no Kamae, is the sword in the correct position above the head?

Shi:

(1) Is the correct footwork made through the initial Kamae and when Shi strikes, is the right angle achieved in reaching the target?

(2) Is the strike smooth and uninterrupted with Jo making a large circular movement?

(3) Is the Kaeshi Zuki correct and does the Jo reach the solar plexus?

Nanahon me - Kasumi

Uchi:

(1) Is the correct footwork from the Maai of two steps for one strike to the left and right foot and subsequent cut all made in the correct manner?

(2) Does Uchi properly receive the Tai Atari and Kuri Tsuke techniques?

Shi:

(1) Is the correct posture, strike and Seme on the sword made during Gyakute Uchi?

(2) Does Shi correctly execute both Tai Atari and Hiki Otoshi no Kamae?

Happon me - Tachi Otoshi

Uchi:

(1) When receiving the initial strike on the sword, does the body move to the left?

(2) Are the feet in the correct position?

(3) When Uchi makes the cut to Shi's neck, is the sword moved through the Jodan no Kamae in a large circular action?

(4) After the Kuri Tsuke, does Uchi make the correct footwork to step back?

Shi:

(1) Upon striking the sword with Gyakute Uchi, is the body in the correct Hanmi posture and are the hands and strike both adequate and correct?

When Shi makes Kuri Tsuke no Kamae, does the Jo correctly catch Uchi's wrist and effectively stop the attack?

Kyuhon me - Rai Uchi

Uchi:

(1) Does Uchi make the first cut to Shi's left upper arm correctly?

(2) Is the second cut made by moving the sword through Jodan no Kamae as Uchi takes a large step with the left foot to the rear and is this aimed at the back of Shi's neck?

Shi:

(1) Does the thrust to Uchi's solar plexus reach the target and effectively stop their attack?

Is the correct angle and timing achieved when making the second thrust to Uchi's right flank?

Juppon me - Seigan

Uchi:

(1) From the start of the Kata, does Uchi proceed with the correct posture to hold the Tsuka with their right hand?

(2) Is the one handed cut correctly aimed at Shi's left hand and does it cut?

Shi:

(1) Does Shi use sufficient Seme to attack Uchi's eyes, before striking the solar plexus?

(2) Is the Gyakute Tsuki technique correctly applied to Uchi's left flank?

(3) Is the Jo pulled back sufficiently to avoid Uchi's attack, is Hasso no Kamae correct and does the strike to the solar plexus start from correct Hasso no Kamae and reach the target?

Ju ippon me - Midare Dome

Uchi:

(1) Does Uchi's sword correctly cut Shi's left torso (Do)?

(2) When Uchi receives the strike to the sword, is the correct footwork observed and is the following cut made to Shi's head?

(3) Does Uchi apply the correct footwork when moving backwards?

Shi:

(1) When making Gyakute Uchi, is the left hand in the correct position?

(2) When the Jo is brought above the head to prevent Uchi's cut, is the end of the Jo correctly placed at Uchi's face?

Ju nihon me - Ran Ai

Uchi:

(1) Is the correct posture assumed when drawing the sword to the right diagonal upward position?

(2) Does Uchi make the correct diagonal cut to Shi's torso (Do)?

(3) On receiving the Honte Uchi to the head, does Uchi catch the Jo with the left foot in the rear position?

(4) Is the horizontal cut across Shi's body level with their chest?

(5) When receiving Kuri Hanashi, how is Uchi's Metsuke and posture? Is it still looking at Shi?

(6) Does Uchi move back correctly and in a smooth manner making the necessary Kamae?

(7) Is the one handed cut to Shi's right hand effective? Does Uchi take the correct Kamae?

(8) When making the thrust, is Uchi's aim correct with sufficient reach to the target?

(9) When Shi uses Do Barai, does Uchi's sword make the correct torso cut?

Other important points for Uchi:

(10) Are the arms and wrists kept flexible?

(11) Is the sword edge in line with the cut?

Shi:

(1) When striking Uchi, is the correct target hit after Seme-charging with the left, then right foot?

(2) Is the thrust to the flank made correctly?

(3) Is the Hiki Otoshi strike to the head made effectively and without pause?

(4) When retreating, does Shi move back sufficiently to avoid the sword cut?

(5) How well does Shi make the Kuri Hanashi? Do they keep the point at Uchi's eyes?

(6) From the Hiki Otoshi no Kamae, does Shi step forward using Seme to attack Uchi's face and place the left and right feet correctly?

(7) Does he receive Do Barai with correct posture?

Appendix

Literal Meaning of Kata Names:

The following is a literal translation of the names of the Katas. Note that these translations reflect the nuances understood by the translator. The names of the forms come from archaic times. Several versions of the translation exist as literal translations which may emphasize some nuance and ignore others.

Formal Name	Literal Meaning (Easy to understanding)
Ippon me: Tsuki Zue	Walking Stick (Double Strike to the Left Wrist)
Nihon me: Suigetsu	Solar Plexus (Thrust to the Solar Plexus)
Sanbon me: Hissage	Draw back (Hold the Jo behind the Body)
Yonhon me: Shamen	Slope (Strike to the Left Temple)
Gohon me: Sakan	Left Thrust (Backward Sweep with Forward Attack)
Roppon me: Monomi	Looking Out (Backward Strike with Forward Thrust)
Nanahon me: Kasumi	Mist (Strike Down Sword & Push Away)
Happon me: Tachi Otoshi	Dropping on the Sword (Head Strike, Sword Catch & Body Thrust)
Kyuhon me: Rai Uchi	Thunder Strike (Double Thrust to Body)
Juppon me: Seigan	Straight to the Eyes (Stopping Sword Attack & Striking Body)
Ju ippon me: Midare Dome	Stopping Chaos (Pushing Opponent Back)
Ju nihon me: Ran Ai	Chaos to Harmony (Utilizing Many Techniques)

Afterword

Editor Note March 2006

This manual is an interpretation of the Japanese version, which currently only exists in Japan. Jyodo is now more widely known around the world than ever before and its popularity is increasing outside of Japan. The writer wished to make available the information and points that are in the Japanese version for the benefit of English speaking people.

We have tried to keep the text as simplified as possible for ease of reading and teaching, but it was necessary to show how basic Jyodo is perceived and taught in Japan today. Therefore, the Uchidachi and Shidachi roles are inter-linked in a way as to make their image and meaning as clear as possible, but this has meant a lengthier book.

The writer is deeply indebted to the All Japan Kendo Federation International Office who persevered patiently to produce this first publication in English. He also wishes to thank the many senior teachers whose teaching and advice have made this manual possible.

Jyodo is clearly a classical martial art with many fine attributes and qualities like Kendo and Iaido. We hope that this publication will serve to remind and convey the spirit of Japanese Budo.

Translated by Chris Mansfield
March 2006

Approved by AJKF International Office
March 2006

Issued by All Japan Kendo Federation (Zen Nippon Kendo Renmei)
March 2006